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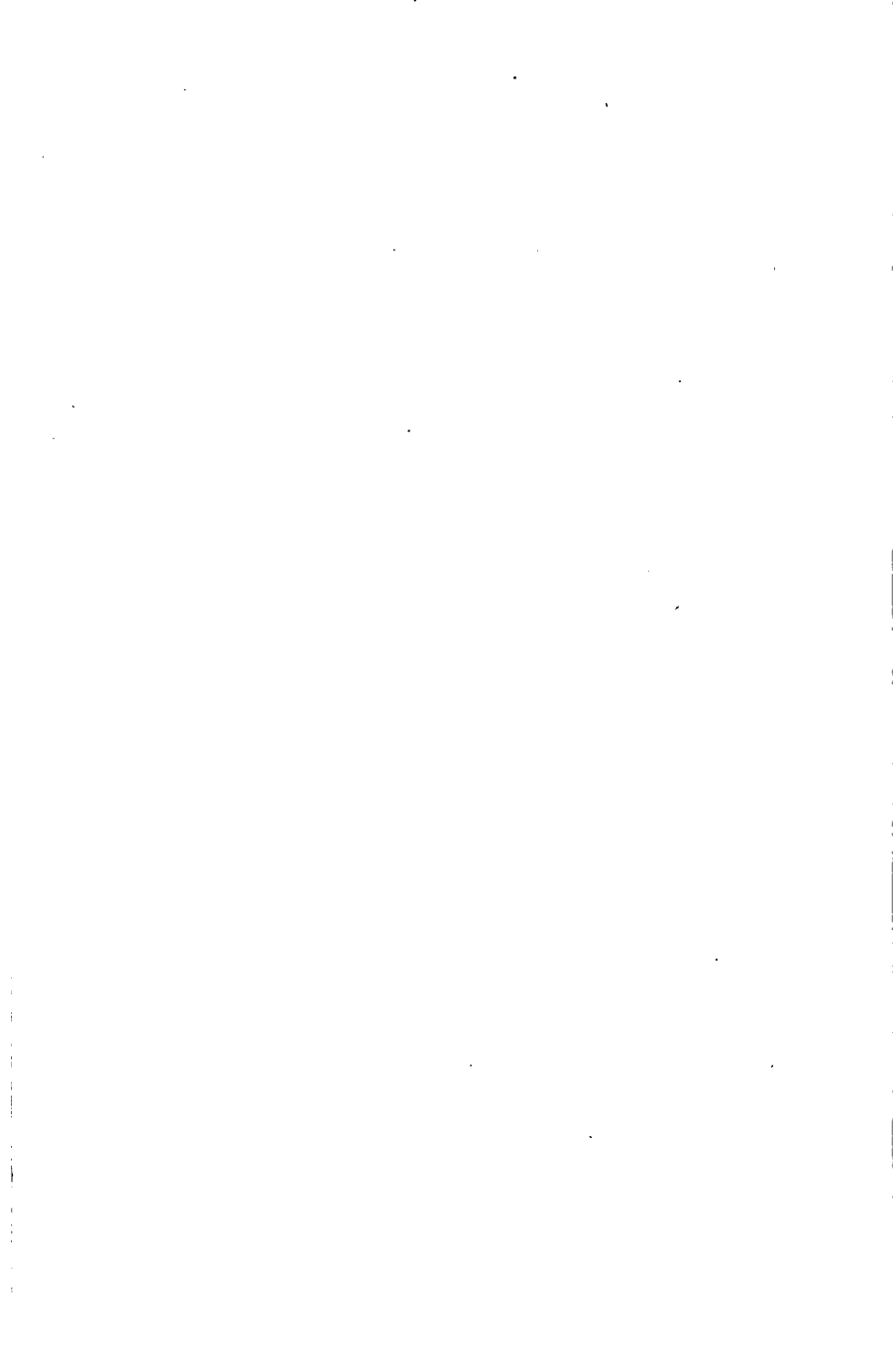


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NOTES

ON

ENGLISH LITERATURE

BY

FRED PARKER EMERY

INSTRUCTOR IN ENGLISH IN THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY

"And as for me, though that I konne but lyte
On bokes for to rede I me delyte."

CHAUCER

BOSTON, U.S.A.

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1892

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PREFACE.

THIS book was written for the use of students in the Massachusetts Institute of Technology. As it consists of merely the notes of a course of lectures on English Literature, it omits the names of many well-known authors. However, it includes the best and the representative writers of each period, and perhaps all whose books are worth studying.

The publishers have thought that other schools might make use of the book, and have taken it subject to all its limitations. If it should be used as a text-book, it is earnestly recommended that the plan suggested in the Introduction be carefully followed, as that plan has repeatedly proved successful.

F. P. E.

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INTRODUCTION.

THIS is not a text-book. It is not a creation. It is rather a growth, an accumulation, the result of years of experience in teaching a subject that cannot be taught, — Literature. Mathematics, language, science, may be taught; once literature was taught, but now it is learned. The day, not long distant, when the study of literature meant the study of literary history and of literary criticism, with the occasional reading of some short extract from a masterpiece, is now happily past. Literature can no more be learned from the pages of a text-book than can Geology or Anatomy, but like them, needs the practical study of the subject in the field and in the dissecting-room. Literature is learned by reading it and studying it, not by reading about it and studying about it. And the aim of this book is to indicate to the student what is best worth his time to read and to study, — what is the author's position chronologically, and in the development of thought; what was his life; what were his chief works, what the characteristics of each, what was his style; what were the political events of his day, what the society and the religion, what the prevailing literary characteristics of the era to which he belongs. The plan by which this is attained may best be seen by consulting the pages of the book.

These Notes on English Literature are merely a syllabus of a series of lectures on this subject, not by any means complete, but including only the most important and noteworthy writers of each period. For, with the limited time

that the student can give to the study of literature and of literary history, it seems much better that he should thoroughly learn about the few great writers than learn a little about all, — first, second, third rate, and even worse. Originality of aim or of criticism is not claimed for these pages; whatever thoughts seemed best worth the student's attention have been borrowed from every source, and, whenever possible, credit has properly been given. Some of these sources, the books of general reference, which at the least every school should possess as a working library, are mentioned subsequently.

As this book is a guide to literature and is not literature in itself, it seems well to mention some of the English classics that should be read in connection with it. A system, found by experience to give satisfactory results, is this. A list of required readings on which an examination will be held should be put into the hands of every student. This list should be arranged chronologically, and the teacher should indicate at what time each book should be read. That time should be the day on which the life, writings, and style of its author are studied in the classroom. Also a list of optional readings, which the student is encouraged but not required to read, should be offered to those who will devote the necessary amount of time to them. To secure uniformity of final examination, it is suggested that written reports, or abstracts, of these optional readings be required at regular intervals throughout the course. What readings should be required is open to question, but certainly none but our great masterpieces of classical English verse and prose.

A course that has given satisfaction is this: —

REQUIRED READINGS.

Chaucer's Clerk's Tale (Story of Griselde).

Spenser's Faerie Queen (First Book), or Prothalamion.

Bacon's Essays (Six Selected Essays).
 Shakespeare's Merchant of Venice.
 Milton's L'Allegro, Il Penseroso, Lycidas.
 Bunyan's Pilgrim's Progress (Selections).
 Dryden's Macflecknoe, Song for St. Cecilia's Day, Alexander's Feast.
 Pope's Rape of the Lock, or Essay on Man.
 Addison and Steele's Sir Roger de Coverley Essays (Selected).
 Defoe's Captain Singleton (Selected Chapters), or Journal of the Great
 Plague (Selections).
 Swift's Gulliver's Travels (First Part), or Tale of a Tub.
 Johnson's Rasselas (Selected Chapters).
 Boswell's Life of Johnson (Selections).
 Goldsmith's Deserted Village, Vicar of Wakefield (Selected Chapters).
 Burke's Speeches (Selected).
 Burns' Cotter's Saturday Night, or Tam O'Shanter.
 Coleridge's Ancient Mariner, or Christabel.
 Scott's Lay of the Last Minstrel (Selections), or Marmion (Selections), or Lady of the Lake (Selections), or a Waverley Novel (Selected Chapters).
 Byron's Prisoner of Chillon, or Childe Harold's Pilgrimage (First Canto).
 Wordsworth's Ode: Intimations of Immortality, or Laodamia.
 Macaulay's Essay on Lord Clive, or Third Chapter of History of England.
 Carlyle's Hero Worship (the Hero as Poet), or Past and Present (Selections).
 De Quincey's Confessions of an English Opium-Eater (Selections).

OPTIONAL READINGS.

Milton's Paradise Lost (First Book).
 Fielding's Tom Jones (Selected Chapters), or Joseph Andrews (Selected Chapters).
 Smollett's Roderick Random (Selected Chapters), or Humphrey Clinker (Selected Chapters).
 Sterne's Tristram Shandy (Selected Chapters), or Sentimental Journey (Selected Chapters).
 Gibbon's Decline and Fall of the Roman Empire (any one Book).
 Sheridan's Rivals, or School for Scandal.
 Carlyle's Sartor Resartus (Selections).
 Lamb's Essays of Elia.
 Ruskin's Sesame and Lilies.

Irving's Sketch Book (Selections).

Emerson's Essays (Selected).

Hawthorne's Twice Told Tales (Selected).

Inexpensive editions of all of these books may be obtained, and the student is recommended to begin the formation of a library by the purchase of copies of the English Classics.

The work in the class-room should consist of talks by the teacher, which will expand and develop those thoughts hinted at in these notes, not formal lectures, but interesting narration of the events of a given period, the influence of those events on thought and literature, an account of the author's life, a description of his best known books (selections of which should be read), and explanations which shall show to the student's self why one book is a masterpiece and a classic and why another is consigned to oblivion. And let these explanations, as far as possible, be in the form of conversation with the student, so that he may be led to think and to discover for himself, instead of being told that this book is good or that bad, because the consensus of critics calls it so. In telling the pupil mere facts which he is to memorize, "the professor mashes up a kind of mental 'pemmican,' which he rams into the learner's gullet. When the pupil vomits up these pellets, it is called 'passing his examination with honours.' Teachers and pupils cease to think, to learn, to enjoy, to feel. They become cogs in a huge revolving mill, which never ceases to grind, and yet never grinds out anything but the dust of chaff." — *Frederick Harrison*. But let the pupil be led to find out why he prefers one book to another and agrees with the opinions of others, and he will soon come to know what is best in literature, and to care for it; and when the taste for good reading has once been acquired, the teacher may think his work well done.

It will be well, perhaps, before beginning the study of literature, to devote one exercise to a talk about reading and mental habits. While every teacher will have something of his own to say on this subject, yet he will wish to know the opinions of scholars and, representative men, and for this purpose he will find most useful "The Choice of Books," by Carlyle; "On the Study of Literature," by Morley; "The Intellectual Life," by Hammerton; and, best of all, "The Choice of Books," by Richardson. Here he will learn what has best been said about why to read, what to read, and how to read; and every one should learn the lesson here taught. It is certainly worth the time to tell students what books not to read, for how much time this may perhaps save them; to tell them what books are worth reading and what ones thorough study; to teach them how to read and think, that they may remember what they read, and convert their knowledge into power; to teach them in what way the reading habit may pleasantly and naturally be acquired; and to help them towards a taste for the best, — a taste that will never be acquired unless the guides of youth remember the words of Edward Everett Hale:—

"In the first place, we must make this business agreeable. Whichever avenue we take into the maze must be one of the pleasant avenues, or else, in a world which the good God has made very beautiful, the young people will go a-skating, or a-fishing, or a-swimming, or a-voyaging, and not a-reading; and no blame to them."

To select and point out these pleasant avenues is the prerogative of the teacher of literature, and how great a prerogative let say the late Professor W. P. Atkinson of the Institute of Technology: "Who can overestimate the value of good books, those ships of thought, as Bacon so finely calls them, voyaging through the sea of time, and carrying their precious freight from generation to generation! Here are the finest minds giving us the best wisdom of present

and all past ages ; here are intellects gifted far beyond ours, ready to give us the results of lifetimes of patient thought ; imaginations open to the beauty of the universe, far beyond what is given us to behold ; characters whom we can only vainly hope to imitate, but whom it is one of the highest privileges of life to know. Here they all are, and to learn to know them is the privilege of the educated man."

BOOKS OF GENERAL REFERENCE.

- BASCOM.** — *Philosophy of English Literature.* New York, 1886.
- BELJAME.** — *Le Public et les Hommes de Lettres en Angleterre en Dix-huitième Siècle.* Paris, 1883.
- CHAMBERS.** — *Cyclopædia of English Literature.* Philadelphia, 1859.
- DOWDEN.** — *Studies in Literature (1789–1877).* London, 1887.
- GOSSE.** — *A History of Eighteenth Century Literature (1660–1780).* London, 1889.
- GREEN.** — *A Short History of the English People.* New York, 1888.
- HAZLITT.** — *Lectures on the Literature of the Age of Elizabeth.* London, 1870.
- *Lectures on the English Poets and English Comic Writers* London, 1884.
- HETTNER.** — *Literaturgeschichte des Achtzehnten Jahrhunderts.* Braunschweig, 1872.
- LECKY.** — *A History of England in the Eighteenth Century.* New York, 1890.
- MINTO.** — *Manual of English Prose Literature.* Boston, 1887.
- MORLEY, HENRY.** — *English Literature in the Reign of Victoria, with a glance at the Past.* New York, 1882.
- *English Writers. An Attempt towards a History of English Literature.* London, 1890.
- MORLEY, JOHN.** — *English Men of Letters Series.* New York.
- OLIPHANT.** — *The Literary History of England in the End of the Eighteenth and Beginning of the Nineteenth Century.* London, 1889.
- PHILLIPS.** — *Popular Manual of English Literature.* New York, 1885.
- SAINTSBURY.** — *A History of Elizabethan Literature.* London, 1887.

STEDMAN. — Victorian Poets. Boston, 1889.

STEPHEN. — Dictionary of National Biography. London, 1885.

——— English Thought in the Eighteenth Century. New York, 1881.

TAINÉ. — History of English Literature. Translated by Van Laun. New York, 1871.

WARD. — The English Poets. London, 1888.

WELSH. — Development of English Literature and Language. Chicago, 1886.

WHIPPLE. — The Literature of the Age of Elizabeth. Boston, 1888.

LITERATURE AND LITERARY STYLE.



I. LITERATURE.

1. DEFINITION. *Vide Webster's Dictionary.*

Literature is the written embodiment of thought.
"The class of writings distinguished for beauty of style or expression, as poetry, essays, or history, in distinction from scientific treatises, mathematics, etc."

A knowledge of literature is an acquaintance with books.

2. THE PROVINCE OF LITERATURE.

The province of literature is very broad: to know the best that has been thought or done. To know all is impossible; to know, not as much as possible, but as well as possible, is the highest aim.

3. THE PHILOSOPHICAL STUDY OF LITERATURE.

Literature is to be studied, not as a history, but as history is studied, not as a mere mass of facts and dates, but philosophically and comparatively; that is, studied in order to find out why literature of one kind instead of another was written, and to compare one book with another, not only in the same tongue, but in foreign languages, noting the points of resemblance and of contrast.

4. FUNDAMENTAL PRINCIPLE OF RACE AND ENVIRONMENT.

"Behind every literature is the race that produced it, and behind every race is its environment."

— *Richardson*. The cause of the character of a book will be found in the man who writes it and in his surroundings, which have a great influencing power. Influence of environment, state, town, family, food.

5. FOUR GREAT AGENCIES WHICH DETERMINE THE CHARACTER OF A LITERATURE. (Welsh, Prologue.)

- "1. Race, hereditary disposition.
- 2. Surroundings, physical and social condition.
- 3. Epoch, the spirit of the age.
- 4. Person, reactionary or expressive force."

Individual writers are great just so far as they rise above the level of their own day.

Not all is sky and weather, as Taine would have it.

Not all physiological.

Not all individual spontaneity.

Progress according to law.

6. REQUISITES FOR A HISTORY OF ENGLISH LITERATURE.

Description of England, of English history, politics, society, and religion, of all internal and external influences on the English character and on individual thought.

7. CAUSES OF THE GREATNESS OF ENGLISH LITERATURE.

Advantageous environment; the wonderful Anglo-Saxon race; an excellent language, adapted to the expression of every thought.

8. ENGLISH LITERATURE THE BEST AND THE OLDEST MODERN LITERATURE.

A continuous life of more than 1200 years.

Interesting and intelligible for more than 500 years.

The great literature of the drama, of poetry, of the essay, of fiction, of history.

II. LITERARY STYLE.

1. DEFINITION. "The mode of expressing thought in language, whether oral or written."—*Webster*.

"The peculiar manner in which a writer expresses his thoughts by means of words is called style."
— *Quackenbos*.

"Proper words in their proper places."—*Swift*.

"The art of conveying the meaning appropriately and with perspicuity, whatever that meaning may be."—*Coleridge*.

"The best choice and arrangement of words; the best arrangement of clauses in a sentence; the proper order of the principal and subordinate propositions; the judicious use of simile, metaphor, and other figures of speech; and the euphonious sequence of syllables."—*Herbert Spencer*.

2. DIFFERENT KINDS OF GOOD STYLE.

Variation not only in degree, but also in kind; thus Shakespeare is rich in the language of grandeur and force, Milton in that of lofty sublimity, Addison in that of melodious and elegant simplicity, De Quincey in the language of elaborate stateliness, Macaulay in that of brilliant energy.

Theories about good style; Spencer and others.

3. ANALYSIS OF STYLE. (Minto, p. 1.)

4. ELEMENTS OF STYLE. (Minto, pp. 1-14.)

- a. Vocabulary.

- b. The sentence: periodic, loose, long, short, balanced; unity.

- c. The paragraph.

- d. Figures of speech.

5. QUALITIES OF STYLE. (Minto, pp. 14-26.)

a. Intellectual qualities; simplicity and clearness.

b. Emotional qualities; strength, pathos, the ludicrous.

c. Æsthetic qualities; melody, harmony, taste.

6. KINDS OF COMPOSITION. (Minto, pp. 26-28.)

Description, narration, exposition, persuasion.

I.

ANGLO-SAXON AGE. — A.D. 450-1350.

GROWTH OF ENGLISH NATION AND LANGUAGE. — TRANSLATION AND HISTORICAL PROSE. — MARTIAL AND RELIGIOUS POETRY.

449-577.

Teutonic invasion of
England.

597.

Conversion of King
Ethelbert by Augustine
and his forty monks.

825.

Superiority of Wes-
sex.

787-897.

Trouble with North-
men.

871-901.

Alfred, King.

1066.

Norman Conquest by
William I., 1066-1087.

1096-1273.

The Crusades.

1215.

John signs Magna
Charta.

1230.

University of Cam-
bridge chartered.

1248.

Oxford University
chartered.

History and Society (Green, pp. 1-216).

The influence of history upon litera-
ture; how it helps to form the environ-
ment. History and literature should be
studied side by side.

Britain before the Teutonic Conquest.

The Teutonic Conquest.

The Life of the People; Isolation,
Wars.

The Influence of Christianity; A Latin
Literature; The Churchmen and Learning.

The Reforms of King Alfred.

The Influence of the Norman Con-
quest; Historical, Sociological, Literary.

Development of Freedom; the Cru-
sades; the Magna Charta.

Rise of the Universities; Scholastic
Learning: Theology, Philosophy, Logic,
Roman and Canon Law.

The Dearth of Thought and Literature.

Literature. The beginning of litera-
ture is much alike in all countries. A
man has something to say, and must say
it; as a primitive man he naturally em-

1295.
First complete Par-
liament.

1300.
Dante, the great Ital-
ian.

1304.
Submission of Scot-
land.

1327-1377.
Edward III.

1338.
Beginning of the
Hundred Years' War.

1349.
The Black Death.

bodies his thought in a poem. Poetry is the first form of literature in nearly all languages: notice the place of the Sanscrit Hymns, the Persian Zend Avesta, the Greek Homer and Hesiod, the Italian Dante, the German Nibelungen Lied, the French Chanson de Roland, and the English Beowulf.

Beowulf (7th or 8th Century). (Morley, I. 276-348; Taine, I. 38-41.) An Epic of War. The oldest heroic poem in any Germanic language. The story and its interpretation. Is it a mythical history? Its language and alliterative verse.

The Fight at Finnesburg, *The Traveller's Song*, and other fragments of war poetry, sung in alliterative verse by the Scóp, or Gleeman, the Anglo-Saxon minstrel, to the accompaniment of a rude harp.

Cædmon (A.D. 680). *Paraphrase of the Bible*. (Morley, II. 71-116; Taine, I. 48-50.) Vigorous, sublime, furious. The Bible stories so told as to appeal to northern barbarians. A preparation and foundation for Paradise Lost.

Judith (8th Century). (Taine, I. 47-48; Morley, II. 180-192.) The Bible story of Judith, told with barbarian vigor, manifests a religion of war, not of spirit.

Bede (673-735). *Ecclesiastic History of England* (in Latin). (Morley, II. 140-157.) The first history of England; the authority for many historical facts.

The Vercelli and Exeter Books (8th Century). (Morley, II. 193-205.) Fragments of Anglo-Saxon religious poetry.

Cynewulf (8th Century). (Morley, II. 206-235.) *Runes*, *Riddles*, and a religious poem, "*Crist*."

King Alfred (829-901). *Translations*: Philosophical, Religious, Historical. (Morley, II. 275-287.) Written for the instruction of his subjects, these books greatly aided in reviving Anglo-Saxon learning.

Anglo-Saxon Chronicle (B.C. 45-A.D. 1154). (Taine, I. 53-54; Morley, II. 292-294.) The first history in any Germanic language. In the form of annals, it covers the history of England from the invasion of Britain by Julius Cæsar to the accession of Henry II. It was begun about the year 900 (some think by King Alfred), and was continued by numerous writers, usually churchmen. It is monastic in tone, favors church rather than state, but is trustworthy and the foundation of English history. Its language varies from purest Anglo-Saxon to early English.

Ælfric (10th Century). *Homilies, Bible Translations, English Grammar and Vocabulary*. (Morley, II. 310-314.) The Homilies are a series of sermons in the purest Anglo-Saxon. They serve to exhibit the doctrines of the Anglo-Saxon church.

Geoffrey of Monmouth (about 1150). *History of the Britons*. (Morley, III. 44-52.) The Latin basis of Wace's and Layamon's *Brut*.

Walter Map (about 1175). *The King Arthur Romances* (in Latin). (Morley, III. 120-142.) The Latin version of the Welsh stories of the old kings of Britain, but some of them Map may have invented.

Wace (1124-1184). *Brut*. (Morley, III. 55-57.) A translation of Geoffrey of Monmouth into Norman-French verse.

Layamon (about 1200). *Brut*. (Morley, III. 207-231.) An English translation and enlargement of Wace's poem. Thirty-two thousand lines of the history of Britain from

the destruction of Troy to the year 689. It is written in alliterative verse, and shows the beginnings of the fusion of Anglo-Saxon and Norman. It is a poem of bloodshed and glory, parade and war, victory and defeat; yet it is sympathetic and straightforward.

Ormin (about 1225). *Ormulum*. (Morley, III. 232-235.) Twenty thousand verses of poetic sermons by a canon of the Order of St. Augustine. These sermons are a mere spinning-out of the text, with a few words of application. No alliteration, and little rhyme.

Bishop Poor (about 1235). *Ancren Riwele*. (Morley, III. 235-238.) Rules for nuns; simple, practical instructions for the ordering of the conduct of some pious women who had withdrawn from the world and formed a nunnery. It incidentally throws much light on the society and the religion of the 13th Century.

Minor Poetry (1100-1300). A gradual change from Anglo-Saxon and Norman-French to English, seen in metrical romances, such as *King Horn*, *Havelok the Dane*, *Sir Gawayne*, *Sir Tristrem*; seen also in songs, fables, and religious poetry, as *The Owl and the Nightingale*, *The Debate of the Body and the Soul*, the *Bestiaries*, and the *Songs and Ballads of the Minstrels*.

Roger Bacon (1214-1292). *Opus Majus*, *Opus Minus*. (Morley, III. 316-324.) This Franciscan friar, educated at Oxford and the University of Paris, was ordered by the Pope to commit his knowledge to writing. The result is a mixture of mental and natural philosophy, written in Latin, and containing much learning that was neglected long after his day. He endeavored to turn the scholastic learning of his time from metaphysics to physics, and urged the study of nature by the inductive method. In this he anticipated Sir Francis Bacon.

Robert of Gloucester (about 1300). *Chronicle*. (Morley, III. 337-339.) The first history,—not a mere translation, like Layamon's,—from earliest fabulous times to his own era; written in verse, which shows the great influence of the Norman-French.

Robert Manning of Brunne (about 1340). *Chronicle, Handlyng Synne*. (Morley, III. 356-363.) This churchman translated a French chronicle of English history in rhymed verse of the simplest Saxon-English. *Handlyng Synne*, a moral poem, is also a translation; it preaches and tells stories illustrative of the ten commandments, of the seven deadly sins, and of the seven sacraments. Manning is remarkable as being the first to use the modern English order of words.

II.

AGE OF CHAUCER. — 1350–1400.

RISE OF FREEDOM IN THOUGHT. — ESTABLISHMENT OF
CLASSICAL ENGLISH LITERATURE.

1327–1377.
Edward III.

1350.
Petrarch, the great
Italian lyrical poet, and
Boccaccio, the famous
story-teller.

1360.
Peace of Bretigny.

1374.
Loss of French do-
minions, except Calais,
Bordeaux, and Ba-
yonne.

1376.
The Good Parlia-
ment; John of Gaunt
returns to power.

1377.
Wyclif summoned to
St. Paul's.

1377–1399.
Richard II.

1378.
Urban VI., Pope of
Rome.

1381.
Rising of the Com-
mons, led by Wat Ty-
ler and Jack Straw.

1388.
Meeting of the "Mer-
ciless" Parliament,
which impeached the
king's favorites.

History and Society (Green, 231–264;
Freeman's History).

Constitutional progress; widening of
the sphere of parliamentary action; laws
governing trade, prohibiting oppression
of the people, regulating ecclesiastical
matters. The effect was favorable to
freedom of thought and of language.
The manorial system led to the rise of
the farmer class, and that, in turn, to the
rise of the free laborer. This detach-
ment of the laborer from the land led to
a new social condition. Then the BLACK
DEATH killed off so many laborers that
the increase of wages was enormous.
Now comes the first strife between capi-
tal and labor. Parliament fixes the wages,
again binds the laborer to the soil, and in
every way favors the land-owners; it
pays the expenses of the disastrous
French war by a universal poll-tax. An
attempt to collect this tax results in the
peasants' revolt, which is suppressed, but
which shows the temper of the time.
For a time labor is crushed, and capital

1395.

Remonstrance to Parliament against the power of the clergy and abuses in the Church.

1399.

Richard is deposed.

1399-1413.

Henry IV.

Rise of English commerce.

1401.

First execution for heresy.

tramples upon it. Such a social order is the origin of *Piers Plowman*, the gospel of the poor.

In the 14th Century the Church had sunk to its lowest spiritual depth. The greed of the Popes led to national irritation. Parliament denied some of the Papal claims, fretted at the bonds of Church taxation five times as great as State taxation, at the begging friars, and at other Church abuses. This recognition of the galling of the yoke made way for the writings of John Wyclif.

Sir John Maundeville (1300-1372). *Voyages and Travels*. (Morley, IV. 276-284.) After travelling more than thirty years in Europe, Asia, and Africa, Maundeville returns thence to write the wonders of what he saw. This he does in Latin, French, and English. Much that is unworthy of belief he writes, probably not intentionally to deceive, but himself credulously deceived by others. His book is the most amusing of any Early English prose.

William Langland (1332 (?) - 1400). *Vision of Piers Plowman*. (Morley, IV. 285-353.)

This poor churchman, struggling with poverty, labors to reform the Church and to point out the ideal Christian life. The Vision is a satirical allegory of human life. All vices and abuses are exposed, but the main attack is directed against hypocrisy and worldliness, ignorance, indolence, and sensuality. It is almost Protestant and Puritanical. Its satire is natural and effective; the life and stir of its pictures furnish us a vivid knowledge of manners and customs of the day. This poem was immensely popular at the time of the Reformation.

John Wyclif (1324–1384). *Translation of the Bible, Religious Pamphlets.* (Morley, V. 15–82; Minto, 184–186.)

Notice the place of the Bible in literature; its first-rate literary merit; its grandeur, wisdom, and beauty; the Vulgate; King Alfred's translations; Cædmon's and Ormin's Bible stories.

1380. Wyclif's translation; first complete translation in any modern European tongue; first printed in 1850.

1526. Tyndall's was the first to be printed. "The most important philological monument of the first half of the 16th Century. The best features of the translation of 1611 are derived from the version of Tyndale, and thus that remarkable work has exerted, directly and indirectly, a more powerful influence on the English language than any other single production between the ages of Richard II. and Queen Elizabeth." — *Marsh.*

1535–1537. Coverdale's translation, from which are taken the Psalms still used in the Book of Common Prayer.

1537. The "Matthew's Bible"; the work of John Rogers, one of the first Protestants.

1559. Cranmer's, or the "the great Bible."

1611. "King James," or "Authorized Version."

1881 and 1885. The Revised Version.

LIFE (by Lewis and by Vaughn).

"The first Protestant." — *Green.*

Early Obscurity. A Doctor of Divinity; Master of Oxford University; one of the first schoolmen of his day, with great influence. He defended Parliament in its refusal to pay tribute to the Pope. He did not yet quarrel with doctrine, but with practice. He was one of the first to formulate the theory of individual conscience. Upon promulgating the doctrine that the property of the Church was subject to the Crown, he was summoned before the ecclesiastical court to answer for heresy, but was not tried.

He boldly defied a Papal bull issued against him and won the support of the people. In 1381 his pamphlet denying the doctrine of Transubstantiation began the movement that ended in separating the Teutonic peoples from the Catholic Church. From that time he spent his strength in arguing his new-found doctrines; in writing numerous religious pamphlets, which show his vigor and his indomitable courage. In these he wrote the best English prose of the fourteenth century. His honest, clear, and homely style is forcible by its very simplicity.

He gained many followers, known as the "Lollards." "Every second man one meets is a Lollard." Much of his time was spent in the translation of the Bible, which was the first complete translation into any modern European language, and which established the religious dialect of the English language.

On charges of heresy Wyclif was summoned to the Court of Rome, but died, in 1384, before he could comply.

John Gower (1325-1408). *Confessio Amantis*.

"The moral Gower." — *Chaucer*.

(Morley, IV. 150-161, 201-234.) A friend of Chaucer's; a rich gentleman of old family, who connected himself with the Church. He wrote in French, Latin, and English; in French, a philosophical poem, *Speculum Meditantis*; in Latin, *Vox Clamantis*, a didactic poem on the peasants' revolt; in English, *Confessio Amantis*, the confession of a lover, written at the command of the King. A lover, wounded by the arrows of Cupid, confesses to Genius, the priest of Venus, his sins against love, in a formal manner, after a regular plan founded on the seven deadly sins. The priest consoles him by relating to him stories of other lovers. The book has its chief interest in these stories, but they are told in exact, tedious, long-drawn-out verse, which the critics of the time had the bad taste to praise.

Geoffrey Chaucer (1340–1400).

"The Homer of English Poetry." — *Horne*.

"Our greatest poet of the Middle Ages, beyond comparison, was Geoffrey Chaucer." — *Hallam*.

LIFE (by Godwin, by Nicolas, by Ward, in the "English Men of Letters" Series). Born in London; son of a vintner. In 1357 he was page to Princess Elizabeth. In 1359 he was with the army of Edward III. in France, was taken prisoner, and was ransomed. From 1370–1380 he held a position at the Court, and was sent abroad on numerous diplomatic missions, some of them to Italy. His consequent study of Italian literature greatly influenced his poetry. In 1374 he became Comptroller of the Customs, and received a pension. In 1386 he was dismissed, and lived in poverty till near the end of his life. A reserved, reticent student, with a deep love of nature, he wrote the best stories in verse that exist in our language.

WRITINGS (Morley, V. 114–347; Lowell's *My Study Windows*; Morris and Skeat's Editions of Chaucer in the "Clarendon Press" Series; Ward, I. 1–14). The earliest English poet whose works can readily be understood; for he wrote in English, not in Saxon or in French.

The Parliament of Fowles. A fable, not original in design, but following mediæval models of "Courts of Love."

Troylus and Cresside. One of the numerous stories of the Trojan War so popular in the Middle Ages. Much of it is a translation from Boccaccio, but Chaucer has ennobled it, — has shown his knowledge of human nature and his power as a poet.

The House of Fame. A glass temple standing on a rock of ice, on which are carved many names, continually melting away. A strong and pointed allegory.

The Legende of Good Women. A series of nine stories of women who have been faithful in love, — such as Cleopatra,

Parlament of Fowles.
Troylus and Cresside.
The House of Fame.
The Legende of Good Women.
The Canterbury Tales.

Thisbe, Dido, Lucrece. Written by the request of the Queen, to show that all women are not false.

The Canterbury Tales. The best collection of stories in verse. From Petrarch and Boccaccio, Chaucer learned how to tell a story; but he improves upon his masters. What a story he tells! In what bold relief stands out each character! With fidelity and truth he describes representatives of all classes.

The plot is simple, yet it admirably serves its purpose. A party of pilgrims, accidentally met at an inn, agree to tell stories to enliven the tedium of the journey. How well the stories are told, how each accords with the character of its narrator, and shows the varied genius of its author.

The Prologue is the best part of the work, and among the best of the tales are the Knight's and the Clerk's.

The versification of Chaucer is that most common in English, — the iambic pentameter, the seven-line stanza, or the rhymed couplet.

Chaucer's position is at the head of all English writers before Shakespeare; he is our first great poet, and he fixed his dialect as the standard English. In his particular branch he has never been excelled.

III.

THE DARK AGE AND AGE OF THE RENAISSANCE. — 1400–1558.

Revival of Learning and Reformation Periods.

LACK OF LITERARY GENIUS. — REVIVAL OF CLASSICAL LEARNING. — GROWTH OF ENGLISH PROSE STYLE.

A. — REVIVAL OF LEARNING, 1453–1520.

1413–1422.
Henry V.

1414.
Statute against heretics.

1415.
English victory at Agincourt.

1420.
Treaty of Troyes.

1422–1461.
Henry VI.

1431.
Joan of Arc burned.

1440.
Art of printing by movable types made known by Gutenberg.

1450–1471.
Wars of the Roses.

1453.
Constantinople captured by the Turks.

History and Society (Green, 303–320; Taine, I. 143–156).

The House of Lancaster supersedes the Plantagenets by a Parliamentary revolution. Henry supported both by the Church and by the nobles. Henry V. nearly wins France, but the reign of Henry VI. ended by expulsion of the English from France. The Wars of the Roses allowed men little time for literature. Prosperity with the accession of Henry VII.

The death-struggle of feudalism. Vassalage gave way to tenancy; no factories; little agriculture. A military community. "Parliaments were like armed camps." The "Club Parliament," 1426. Robbery, violence, cruelty. Scarcity of books — owned only by the rich.

The bright side: the tournaments, Christmas and Easter festivals, open-air life. The temporary decay of Christianity. This period is called by Taine the "Pagan Renaissance."

1453.

Final loss of France,
except Calais.

1461-1483.

Edward IV.

1470.

Henry VI. restored.

1471.

Henry VI. dies in
the Tower. End of the
Wars of the Roses.

1474.

First book printed
in England.

1440-1505.

The Paston Letters;
a sociological monu-
ment.

1483.

Edward V.

1483-1485.

Richard III.

1485.

Battle of Bosworth;
death of Richard.

1485-1509.

Henry VII.

1492.

Discovery of Amer-
ica.

Religion at its lowest ebb. Shrines, relics, festivals, vows, witchcraft. Splendor of the Church; it owned from one-third to one-half of the land of every country of Europe. Indolence and luxury of the clergy. Burning of heretics.

Science. Alchemists, clergymen-physicians, barber-surgeons.

Learning. Darkness. Learning declines with religious liberty. Some chroniclers, verse-scribblers, and translators of French romances. No original work. The Revival. The discovery of America; its quickening influence. The fall of the Roman Empire; the Greeks in Italy; Florence the scholastic centre. 1491, Greek first taught at Oxford. Colet at Oxford. The great German scholar Erasmus comes to England. The influence of the press. 10,000 editions, published from 1470 to 1500, spread this new learning broadcast, and men began to think. "From the reform of education the New Learning pressed on to the reform of the Church."

— *Green.*

William Caxton (1412-1492), Editor and Translator.

"Hoary learner, venerable printer, thou, simple man, by the accident of time and the grace of fortune, shalt live in immortal memory." — *Welsh.*

(Minto, 187-188; Dictionary of National Biography.)

Printing was in operation in Germany for thirty years before Caxton set up his press in England. He was an English merchant, commercial envoy to the court of Burgundy, where book-collecting was the fashion. Caxton translated

a book, had it printed, and then himself took up the trade. In 1774 he issued a translation from the French, *The Game and Playe of the Chesse*, the first book printed in England.

Caxton also edited and translated many other books, mostly French romances or religious works; but we also find *King Arthur*, *The Canterbury Tales*, and Gower's *Confessio Amantis*.

Caxton did much to settle English speech, and he adopted the plain language of the people instead of the affected fashionable language of the courts or the antiquated pedantry of the schools. All were interested in his work; nobles and kings patronized him. What he undertook as a mere business venture has made him famous. His work began the great influence of the press in England, and multiplied books, so sadly lacking.

Sir Thomas Malory (1432-1476). *Morte d'Arthur*.

"The best prose romance the language can boast."—*Scott*.

(Welsh, I. 253; Minto, 189.) Supposed to be a Welshman. He translated for Caxton's press a collection of the old legends about the mythical King Arthur and his Knights of the Round Table,—old tales of honor and chivalry, such as Launcelot and Elaine, and the Search for the Holy Grail. These legends originated not among the Teutonic peoples, but among the Celtic inhabitants of Britain. Upon these stories Tennyson founds his *Idyls of the King*, and Lowell his *Vision of Sir Launfal*.

B.—THE REFORMATION (prior to Elizabeth), 1540-1558.

1500-1547.
Henry VIII.
1509.
 Henry marries Katherine of Aragon.
1513.
 Scots defeated at Flodden Field.

Politics and Society (Green, 349-360).
 The policy of Henry VII. had been a "civilized but imperious despotism." Henry VIII. had the first undisputed title for one hundred years. His popularity, power, and despotic will. Alliance

1515.

Wolsey is created cardinal and becomes Lord Chancellor.

1517.

Wolsey made Papal legate with consent of the king.

1517.

Martin Luther publishes his theses at Wittenberg.

1527.

Rome sacked, and Pope Clement VII. imprisoned.

1529.

Fall of Wolsey. Sir Thomas More, Chancellor.

1533.

Divorce of Henry VIII. from Katherine, and marriage with Anne Boleyn.

1534.

Abolition of the authority of the Pope in England.

1535.

Henry becomes Supreme Head of the Church of England.

1536.

John Calvin publishes the *Institutio Christianae Religionis*.

1539.

Abolition of monasteries.

1539.

Act of the Six Articles.

1540.

Henry marries Katherine Howard.

with Spain and marriage with Katherine of Aragon. Wars with France and Scotland. Rise of Thomas Wolsey; his power and wisdom. Henry and Katherine. Germany and England each want France. Francis I. a prisoner of the German Charles V., nephew of Katherine. Anne Boleyn. Henry submits his case to the Pope, a prisoner of Charles V. Henry the Supreme Head of the Church. Fall of Wolsey; rise of More. Weakness of Edward VI. "Bloody Mary" restored papacy. Persecution of Protestants. Parliament becomes less obsequious. War with France. General gloom.

Religion (Green, 361-369). Under Henry, a quarrel for supremacy, not for belief. Persecutions for heresy and even for light misdemeanors. Corruption of the clergy. Sale of indulgences. Revolt of the people. At first a temporal rather than a spiritual reformation. Ecclesiastical taxes. Limitation of the power of the Pope. The abolition of the monasteries. The wish of the King's followers to rid the Church of superstition, yet only to make a modified Catholicism and to tell men what they must believe; the result was the "Six Articles," opposing the Protestant creed in six points; repealed under Edward VI. Reign of Terror under Mary. The Pope regains his power. The people embrace Protestantism, and on the accession of Elizabeth

1548.
Mary, Queen of Scots,
sent to France.

1547-1553.
Edward VI.

1549.
The Prayer Book.
The Act for Uni-
formity of Service.

1553.
Succession willed to
Lady Jane Grey.

1553-1558.
Mary.

1554.
Marriage of Mary
with Phillip of Spain.
Repeal of statutes
against the Pope.

1555.
Persecution of here-
tics.

1558.
Loss of Calais.

1558-1603.
Elizabeth.

it became national. Church and State united, and Protestantism became incorporated into the English Constitution. The Episcopal Church was still much like the Catholic, but differed enough to produce some wonderful results: 1st, secularized government; 2d, the disarming of spiritual power, and hence liberty; 3d, religion for the laity; 4th, mutual activity; 5th, improved morals.

That such a time should make its mark in literature is natural, and in this period wrote the reformers, both civil and ecclesiastic.

Sir Thomas More (1480-1535).

"More is the representative of the religious tendency of the New Learning in England."—*Green*.

Utopia.
Life
of Edward V.

(Minto, 189-192; Green, 314-320.)

Educated at Oxford; a brilliant lawyer; early elected to the House of Commons, where he successfully opposed the demand for a royal subsidy. He became a diplomat. In 1529 elected Chancellor. A stanch Romanist, he refused to take oath to the Act of Succession of 1534, and was executed for treason.

WRITINGS. *Life and Reign of Edward V.* Bright and interesting, but inaccurate. However, it is the best non-religious prose of the time. *Utopia* (in Latin), the land of Nowhere, the model state. Far in advance of his times, and even of ours; a thoughtful treatment of the questions of Labor, of Public Health, of Crime. Compare with Plato's *Republic*, Harrington's *Oceana*, Bacon's *New Atlantis*, and Bellamy's *Looking Backward*. More's easy, humorous, striking thoughts have influenced all who have read his works.

He invented the political romance. His work was reformatory, Utopian.

Hugh Latimer (1491–1555). *Sermons*. (Taine, I. 372–376; Minto, 194–196.) University of Cambridge at fourteen; there converted to Protestantism; preached against doctrines of the Church of Rome; was tried and acquitted. He preached before the King with much force and opposition to Henry's views. Pleased by his courage, the King made him Bishop, but imprisoned him when he would not sign the "Six Articles." In the reign of Mary he was burned as a heretic. He left many sermons; not dogmatic, but practical, plain, witty talks, always aimed at a special mark, the reform of abuses. The best of the sermons is *The Ploughers*.

John Fox (1517–1587). *Book of Martyrs*.

"A rampant bigot." — *Welsh*.

(Minto, 196; Dictionary of National Biography.) A Protestant, persecuted by Mary, he escaped to the Continent. Later he wrote his *Book of Martyrs*, a history of the Church, and a series of pathetic and picturesque narratives of the persecutions. The book is bigoted, untrustworthy, and Ultra-Protestant. However, royal authority set it up in the churches for public reading, and it long retained a place as a popular and favorite book of religion.

Roger Ascham (1515–1568).

"Old Ascham is one of the freshest, truest spirits I have ever met; a scholar and writer, yet a genuine man."

— *Carlyle*.

Toxophilus.

The Schoolmaster.

(Minto, 197–198.) Held office under Henry, Edward, Mary, and Elizabeth; educated at Cambridge; a promoter of the New Learning; an ambassador; private tutor in Greek to Elizabeth. Ascham had no very decided religious opinions, and hence kept his offices when others were persecuted.

Toxophilus. A treatise on archery, dedicated to King Henry, and bemoaning the disuse of this noble method of warfare. The book procured a pension from the King. But all was in vain, for within a very few years we find the last mention of bowmen in English history.

The Schoolmaster. An essay on practical and theoretical education. Full of sound sense, it is worth reading in these days of educational journals for its advice and practical directions for teaching. It recommends the "natural method" for teaching Latin. Ascham's books are full of digressions, which give them half their charm. "He was an honest man and a good shooter." — *Thomas Fuller.*

Henry Howard, Earl of Surrey (1516–1547), and **Sir Thomas Wyatt** (1503–1542). *Poems.*

"They greatly pollished our rude and homely maner of vulgar Poesie, from that it had bene before." — *Puttenham.*

(Saintsbury, 4–8; Taine, I. 156–160.) Working in the same line, these friends produced sonnets and poems in the Italian style. Of Wyatt's life we know little. He wrote before Surrey, who regarded him as master. When he began to write, poetry meant either French affectation or stupid doggerel; and while much of his own verse is "knock-kneed," he should be praised for introducing Italian models.

The Earl of Surrey, a relative of the King, and the commander of the English army, was executed for treason. The sad and sombre tint of his poems is that of the English race. His poetry is ornamented, balanced, musical, smooth, and elegant. He invented English blank verse, the decasyllabic iambic line, and used it in his translation of Virgil's *Æneid*. He introduced the sonnet, "fourteen lines of iambic pentameter, arranged in two quatrains and two tercets." His high position is due not so much to his own poems, of which some are very good, as to the fact that he introduced these forms of poetry, so well adapted to the English language.

IV.

ELIZABETHAN AGE. — 1558-1649.

Elizabethan (1558-1603), Jacobean (1603-1625), and Caroline (1625-1649) Periods.

**THE AUGUSTAN AGE OF ENGLISH LITERATURE. —
GORGEOUSNESS OF THOUGHT AND LANGUAGE. —
DEVELOPMENT OF THE DRAMA AND THE ROMANCE.
— ADVANCE IN PHILOSOPHY.**

1558-1603.

Elizabeth.

1559.

The Act of Supremacy.
The Act of Uniformity.

1568.

Return from France of Mary, Queen of Scots.

1576.

Erection of the first English theatre.

1578.

Drake's circumnavigation of the globe.

1585.

Raleigh's first colony in America; not a permanent settlement.

1587.

Execution of Mary, Queen of Scots.

1588.

Defeat of the Spanish Armada.

1592.

Presbyterian Church established in Scotland.

Politics and Society (Green, 369-405).

"Men lived intensely, thought intensely, and wrote intensely."

In 1559 Elizabeth established the Church of England. Defeat of Rome and Spain; the freedom of England; general prosperity. Severity against Romanists is the great blot on the reign. Peace after wars; leisure for literature and for the useful arts. Development of manufactures; rise of commerce; formation of English navy. Improvement in domestic comfort; palaces in place of castles. In 1564 appeared the first carriage. Elegance of dress; splendor of entertainments; prodigality. Beggars, thieves, highway robbers. Sensuality. "In such a state, man can be happy — like swine. He is still a primitive animal, too heavy for refined sensations, too vehement for restraint." — *Welsh*.

1600.
First charter granted
to the East India Com-
pany.

Growth of English
commerce.

1601.
First regular Poor
Law.

1603-1625.

James I.

1611.
King James' Version
of the Bible.

1625-1649.

Charles I.

The outcome of this splendor, this intensity, is found in the literature of the time: tragic, free, liberal, wholehearted; gorgeous, imaginative, and splendid; highly colored and strong. This particularly manifests itself in poetry and the drama. In this era English literature reached the high-water mark of splendor, — the "Golden Age" of Shakespeare, Spenser, and Bacon.

Edmund Spenser (1552-1599).

"The poet's poet." — *Lamb*.

"Whose deep conceit is such
As passing all conceit, needs no defence."

— *Shakespeare*.

The Shepherd's Calendar.

The Faerie Queene.

*View of the Present State
of Ireland.*

LIFE (by Church, in "English Men of Letters" Series; see also Phillips, I. 130-134). Born in London; educated at Cambridge; M.A. in 1576. In 1578 Sir Philip Sidney became his patron, and Spenser spent two years at Court, where he acquired a literary reputation. He was Secretary to the Viceroy of Ireland for eighteen years. Here he wrote his great work, the *Faerie Queene*. A rebellion in Ireland expelled him from that country, and he returned to London, where he soon after died in poverty.

WRITINGS (Taine, I. 180-200; Saintsbury, 85-96; Whipple, 189-220; Lowell's *Among My Books*, Vol. II.).

The Shepherd's Calendar, or "The Poet's Year"; published in 1579, under the pseudonym Colin Clout. A series of twelve pastorals, one for each month of the year; modelled on Virgil's *Bucolics*. Each eclogue is an imaginary conversation between English rustics, who debate questions both moral and political.

The Faerie Queene (1590-1596). An allegory with both historical and moral significance. Its apparent plot: the feast of the Faerie Queene, the complaints, the twelve

knights, the redress of the complaints. The double application of the allegory. Analysis of the First Book (Phillips, I. 144). The gorgeousness of Spenser's style in the *Faerie Queene* well illustrates the intense poetical feeling and the luxuriousness of language of the Elizabethan era. His nine-line stanza, the "Spenserian stanza," contains simple but spirited, clear but luxuriant descriptions. His canvas is full; a medley of knights, ladies, lions, horses, fields of battle, woods and forests, constant action, speech, high activity. All is highly imaginative; in this Spenser is the master, the model, the ideal.

The Present State of Ireland. A work of political and social import; a clear but oppressive statement of the Irish question of three hundred years ago.

The influence of Spenser is that of an educator in imagination, in idealism, in harmony. "We must not fear to assent with the best judges of this and former ages, that Spenser is still the third name in the poetical literature of our country, and that he has not been surpassed, except by Dante, in any other." — *Hallam*.

Sir Philip Sidney (1554–1586).

"Impassioned to an extreme, melancholy and solitary, he naturally turned to noble and ardent fantasy; and he was so much the poet, as to be so beyond his verses."

Arcadia.

Astrophel and Stella.

Apologie for Poetrie.

— *Taine*.

LIFE (by Symonds, in "English Men of Letters" Series; see also Minto, 200–203). Educated at Oxford. He travelled for three years, studying European politics. Polished and accomplished, he became a court favorite, an ambassador, the commander of the English army, which he was leading when he was mortally wounded. He was the national hero, the representative man of the 16th Century. He possessed vast intellectual vigor; was both gay and serious, impassioned and melancholy. "He hath had as great love in this life, and as many tears for his death, as ever any had."

WRITINGS (Saintsbury, 40-43; Whipple, 250-263).

Arcadia. A pastoral romance on the Italian model. The plot is slight: two cousins seeking adventure are shipwrecked, wander to Arcadia, fall in love with the king's daughters and, after many adventures, marry them. The story seems like a *Faerie Queene* in prose, full of impossible adventure, fairies, princes, pirates, philosophical shepherds, and courtiers. A classic medley of Georgics and Bucolics, in the old-fashioned Corydon and Phyllis style. Criticisms of Taine and of Hazlitt. "It is not romantic, but scholastic; not poetry, but casuistry; not nature, but art, and the worst sort of art, which thinks it can do better than nature." — Hazlitt.

Apologie for Poetrie. A forcible reply to a Puritan pamphlet which condemned the theatre; a defence of poetry and the drama, written with an admirable critical taste and with a talent for controversy, but enforcing the classic rules of the unities, the following of which would have deprived us of the best of Shakespeare's great tragedies.

Astrophel and Stella. "Sidney was an ingenious poet, fond of foreign metres, but writing nothing that would entitle him to be called great." *Astrophel and Stella*, a series of 108 sonnets and several songs, addressed to "Stella"; often simple and sweet, but usually affected.

Sidney's style is artificial and stilted, heaped and involved, but at the same time grand. The dignity, language, imagery, and imagination of *Arcadia* influenced other writers: even Shakespeare uses his diction and copies some of his thoughts. "Scholarly, aspiring, brilliant, brave, and gentle." — Welsh.

Richard Hooker (1553-1600). *Ecclesiastical Polity*.

"The greatest thinker the Church of England has produced." — Whipple.

LIFE (by Walton; see also Whipple, 341-354). The "judicious Hooker" was educated at Oxford by the kindness of friends. After fourteen years of careful study there

he became a clergyman, preached in London before the Court, then in a country parish, and in 1585 became Master of the Temple. Here he discussed forms of church government, and these arguments must have suggested to him his masterpiece. Personally, Hooker was meek and apparently weak.

WRITINGS (Saintsbury, 46-48; Whipple, 354-364).

Laws of Ecclesiastical Polity. An argument to discuss and justify Episcopacy, as opposed to the Presbyterian and Puritan form of church government. For 300 years it has been the standard defence of Episcopalian government. Its logic is continuous, without a flaw, and at first thought unanswerable; all its arguments are practical. He was the first refined, philosophic thinker, and the first to discuss church questions philosophically instead of dogmatically. He was truly "a learned divine without fanaticism." His whole life work was one splendid argument. His grand, methodical language, though full of Latinized constructions, and his philosophic argument give him the first place among Elizabethan theologians, and allow us to regard him "not only as one of the fathers of the English Church, but as one of the chief founders of English Prose."

Sir Walter Raleigh (1552-1618).

"A great but ill-regulated mind." — *Hume*.

LIFE (*Encyclopædia Britannica*; see also Whipple, 263-275). Born of an old but impecunious family. After some study at Oxford, he became a man of the world. He fought in France, the Netherlands, and Ireland, became a colonist in Virginia, a favorite of the Queen, an active statesman. He was ambitious. Accused of treason, he was imprisoned, but released to search for the El Dorado. Under James I. he was again accused, imprisoned twelve years, and executed. During his first imprisonment he wrote some verses, "To the Faerie Queene," and during the second, his history. Almost to be

History of the World.
Discovery of Guiana.
Advice to my Son.
Poems.

considered as a literary work is his founding of the Mermaid Club.

WRITINGS (Saintsbury, 212-215; Whipple, 275-277).

History of the World. Begins with the creation, discusses religious problems, useless and unknowable questions, tells the story of all nations, intersperses quotations from classic authors, digresses in essays on art, government, law, civilization. Naturally such a history contains much that is untrue; but it seems that Raleigh was imposed upon, rather than that he tried to impose upon others. The book is all in richly ornamented, showy, but easy prose.

The Discovery of the Large, Rich, and Beautiful Empire of Guiana. A record of his own voyages to the new world, about as true as Maundeville's *Travels*.

Advice to my Son. Unconventional, unusual, worldly advice to push on in the world.

Poems. Graceful and sentimental.

Raleigh undertook too many kinds of work; but had he been less of the adventurer and the soldier, more of the literary man, he might have held a high place for the purity of his language, for the sentiment of his poetry, and for the philosophical method of his history.

John Lyly (1553-1606).

"... Little's writing then in use
Talking of stones, stars, plants, of fishes, flies,
Playing with words, and idle similies."—*Drayton*.

Euphues.
Dramas.

LIFE (Minto, 227-228; Saintsbury, 36). But little is known of him except that he was educated at Oxford, became a court dependant, and wrote popular plays; that at the age of twenty-five he wrote *Euphues*, which brought him popularity but not wealth.

WRITINGS (Minto, 228-232; Saintsbury, 37-40).

Euphues. The exponent of the times; a plotless novel in two parts: *Euphues, the Anatomy of Wit*, with the scene laid in Naples; and *Euphues and his England*. The story is lost

in an attempt to study moral and mental development. Its slight plot is made merely the framework on which to build the somewhat solid morality, the outer finish of courtliness, and the polish of wit. What is said is of infinitely less value than how it is said. Its exaggerated style is called "Euphuism," which Mr. Minto analyzes as: "1st, neatness and finish of sentence; 2d, fanciful antithesis and word-play; 3d, excess of similitudes, parallels, and instances." The work was immensely popular, but had little influence on literature; it was a result rather than a cause.

Francis Bacon (1561-1626).

"The wisest, brightest, meanest of mankind." — *Pope*.

"The father of experimental philosophy." — *Voltaire*.

"Next to Shakespeare the greatest name of the Elizabethan Age is that of Bacon." — *Whipple*.

LIFE (by Spedding; by Church, in "English Men of Letters" Series; Macaulay's Essay; see also Whipple, 278-305). Born in London, son of the Lord Keeper of

the Great Seal. At thirteen he entered Trinity College, Cambridge; for three years studied philosophy and believed it of little practical value. He visited Paris and studied at the French Court; on his return he became a lawyer; in rapid succession Attorney General, Privy Counsellor, Keeper of the Seal, Chancellor, Baron Verulam, Viscount Saint Alban. He was accused of bribery, pleaded guilty, lost his offices, and gave his last years to scientific study. His personal character has been variously estimated; in considering it, notice should be taken of his treatment of Essex, and of his obsequiousness and servility to the monarch. The key-note of his character lay in his lack of intensity, of passion, of earnestness.

Philosophical works: *Novum Organum*, etc.

Professional Works: *Law Papers*.

Occasional Works: *Letters and Speeches*.

Literary Works: *Essays or Counsels Civil and Moral. Wisdom of the Ancients.*

The New Atlantis.

History of Henry VII.

Of the State of Europe.

WRITINGS (Saintsbury, 208-212; Whipple, 306-339; Taine, I. 214-221).

Instauratio Magna. The series propounding Bacon's philosophical system, containing a summary of human knowledge, a method of investigation (the *Novum Organum*), treatises on natural philosophy and natural history. "Two words form the key of the Baconian doctrine — Utility and Progress." — *Macaulay*. These books contain some of the finest philosophical sketches ever drawn in any language. Macaulay calls the first book of the *Novum Organum* Bacon's finest performance, and says: "No book ever made so great a revolution in the mode of thinking, overthrew so many prejudices, introduced so many new opinions."

New Atlantis. Bacon's model government, not a Utopia exactly opposite in character to all existing institutions, but written with a reformatory view.

Essays. Suggestive counsels upon the conduct of life, written in language so concise as to be epigrammatic. They are grave, rich, and balanced; the model didactic essays. Famous are, I. Of Truth, XI. Of Great Place, XII. Of Boldness, XIII. Of Goodness, XVII. Of Superstition, XVIII. Of Travel, XXIII. Of Wisdom, XXVII. Of Friendship, XXXIV. Of Riches, XXXVI. Of Ambition, L. Of Studies.

Emerson has called them "a little Bible of earthly wisdom." "Of all the compositions in any language I am acquainted with, these will bear to be the oftenest perused and re-perused, and after every perusal they still present some new meaning and some new beauty." — *Campbell*. These essays give Bacon his position as the greatest English prose writer, original, noble in purpose, cold. They contain his sagest reflections and his keenest satire. They are brief and beautiful, and are the storehouse of texts for countless counsels of wisdom in the conduct of life. In fact, while Bacon wrote much of physical science and fore-

told several discoveries, his greatest influence has been upon the mind; this is the result of his positive, practical method. One finds his "admiration of Bacon's profundity increasing as he himself grows intellectually." — *Whateley*.

THE DEVELOPMENT OF THE DRAMA.

A. — ORIGIN.

1. *Greek Drama*. Worship of Dionysius (Bacchus). The dialogue; the chorus; the unities. Tragedy, comedy. Sophocles, Euripides, Aristophanes.

2. *Latin Drama*. Borrowed from the Greek. Plautus, Seneca.

3. *Medieval Drama*, in Italy, Germany, and France.

4. 1119 A.D. *First dramatic production in England*, the French Miracle Play of *St. Katherine*, acted at Dunstable.

B. — THE MIRACLE PLAY AND THE MYSTERY PLAY.

1. *The Distinction*. Miracles of the saints; mysteries of incidents bearing upon church doctrines. The distinction, however, was rarely observed, except that plays representing some New Testament scene were more usually called mysteries.

2. *Miracle Plays* (Morley, III. 103–119; IV. 68–120; Stoddard's *Statistics of Miracle Plays*). Wide range of subject. Their purpose; their abuse. The plays in English. The comic passages. Fairs. The sequence of the plays. The Chester, the York, the Coventry, and other cycles of plays. The spirit of the English Miracle Play. Stage management, actors, properties. The Passion Play at Oberammergau.

3. *The Mystery proper* (Morley, IV. 89–101). The Wakefield and Townley mysteries. Late disappearance. Modification of characters. Specimen, *The Pardoner* and *The Friar*.

C. — THE MORALITY, THE INTERLUDE, EARLY COMEDY AND TRAGEDY.

1. *The Morality*. Dodsley's *Early Plays*, I. XLIV.—XLVII. In the middle of the 15th Century the place of the Miracle Play and Mystery Play was taken by the Morality, the most common form of theatrical representation from the time of Henry VI. to Henry VIII. Its development. The characters. Popular moralities were *Everyman*, *Impatient Poverty*, *Hit the Nail on the Head*. Immense political use was made of such plays, until they gradually merged into the historical play, and as early as 1562 we find mention of *Julius Cæsar*, *King John*, *King Lear*.

2. *The Interlude* (Hazlitt, 144–151). A branch from the Morality in another direction,—the comic one. These were played at pageants and shows. One of the earliest and best is the *Four P's*, by John Heywood, about 1521. It is devoted to the ridicule of popish bigotry. Its style is crude, but it prepared the way for the comedy. Notice the survival of the interlude in Ben Jonson and in Milton's *Comus*.

3. *The Early Comedy* (Hazlitt, 159–163).

Ralph Roister Doister, before 1551.

Gammer Gurton's Needle, about 1565.

Simplicity of plots.

4. *The Early Tragedy*, a development of the historical play that grew out of the Morality. The earliest is *Gorboduc*, or *Ferrex and Porrex*, by Lord Sackville, about 1562. It is dull, methodical, unspontaneous. It has blank verse, lyrical choruses, observance of the unities; and it is thoroughly uninteresting.

D. — THE ELIZABETHAN DRAMA (Whipple, 1–23; Introduction to Marlowe, in "Mermaid" Series).

1. *The University Wits*, so called on account of their education, were Lyly, Peele, Greene, Lodge, Nash, and

Marlowe. Most of these followed the classical model, and held to the unities; yet their dramas were very popular.

2. *Theatrical Performances* (Welsh, I. 311-313; Dodsley's *Old Plays*, I. lii-lxv). In 1586 a Puritan's letter complains of the crowds at the theatres. In 1574 the Queen granted a patent to a company, but soon after players became a nuisance, and a statute was decreed against them by the Corporation of London. First regular licensed theatre, the Blackfriars, London, 1576. In 1586 two hundred players in London. In Shakespeare's time five public theatres. The presentation of a play; the stage, the actors, the properties, the lack of scenery, the dumb show, the chorus, the epilogue, the prayer for the Queen. For a survival of the chorus, notice *Henry VI.* and *Faustus*.

E. — ELIZABETHAN DRAMATISTS.

John Lyly (1553-1625). (Hazlitt, 36-43; Saintsbury, 65-68.) Author of *Euphues*, also wrote popular dramas, best is *Alexander and Campaspe*. High flown and exaggerated.

Thomas Lodge (1556-1625). Dramatist, pamphleteer, and poet. He is best known by the romance, *Rosalynde*, which gave Shakespeare the plot of *As You Like It*; and by the *Defense of Music, Poetry, and Stage Plays*.

George Peele (1558-1598). (Saintsbury, 70-72.)

Edward I.
Oldwives' Tale.

The *Oldwives' Tale* gave Milton the outline of *Comus*. It is rude, but strong in dramatic situation.

Robert Greene (1560-1592).

(Saintsbury, 72-74.) Rough life. Educated at Cambridge and Oxford; travelled; took holy orders; became

Friar Bacon and Friar Bungay.
Orlando Furioso.

physician. He has much comic humor, and a style ornamented, but pleasing, easy, fluent, and simple. *Orlando Furioso* is called a "stepping-stone to *Lear* and *Hamlet*."

Christopher Marlowe (1564-1593).

"Marlowe was made up of vehement passions, vivid imagination, and lawless self-will." — *Whipple*.

(Hazlitt, 43-54; Saintsbury, 76-79; Whipple, 25-31. Introduction to Marlowe in the Mermaid Series, xxix-xlviii.) Educated at Cambridge, led a rough life, killed in a brawl. He holds the first rank among the pre-Shakespearean dramatists.

His strongest play is *Doctor Faustus*, worth comparing with Goethe's *Faust*. In this play we see his "hunger and thirst after unrighteousness," as Hazlitt has it. It is powerful, but unrestrained and turbulent; it is rude, but gigantic.

Edward II. some call his best play, but it lacks dramatic interest, while *Faustus* is "all fire and air." His lyrics are unsurpassed.

Tamburlaine the Great.

Doctor Faustus.

The Jew of Malta.

Edward II.

Published in the Mermaid Series.

William Shakespeare (1564-1616).

"The sand heaped by one flood is scattered by another, but the rock always continues in its place. The stream of time, which is continually washing the dissolute fabrics of other poets, passes without injury by the adamant of Shakespeare." — *Samuel Johnson*.

His name is the greatest not merely in English literature, but the greatest in the world's literature; greatest both in power and in fertility of imagination.

References. See Phillips, I. 252.

Commentaries. Gervinus, Ulrici, Schlegel, and Elze in German; Coleridge, Knight, Rolfe, Hudson, and Snyder in English; Guizot and Hugo in French.

Essays. Lowell, Whipple, Carlyle, De Quincey, Emerson. Taine, I. 134-173, Johnson's Preface, Drake's *Shakespeare and His Times*, Gile's *Human Life in Shakespeare*, Hazlitt's *Characters of Shakespeare*.

LIFE (Rolfe's edition of Shakespeare, I. 1-9). Little known. Born at Stratford-on-Avon; son of land-owner and wool-dealer. Nothing known of his education. Some time in the office of an attorney. Represented as deer-stealing,

for which he was prosecuted. At eighteen he married Anne Hathaway. The years 1586-1611 he spent in London; was an actor, a remodeller of old plays, a dramatist; became famous; retired as a country gentleman and wrote dramas.

The Personal Character of Shakespeare we know only from contemporary writers and from his own works. We find him considered honorable and upright. From his own works, especially his sonnets, we find the following characteristics: "Consciousness of his own greatness; elevation of mind above its surroundings; contempt for his profession; intense emotion and fits of melancholy; dissatisfaction with his works." — *Phillips*.

WRITINGS. Usually considered his best plays are:—Historical: *Richard III.*, *Henry IV.*, *Julius Cæsar*, *Antony and Cleopatra*.

Tragedies: *Hamlet*, *Lear*, *Macbeth*, *Othello*, *Romeo and Juliet*.

Comedies: *The Merchant of Venice*, *Twelfth Night*, *As You Like It*, *A Winter's Tale*, *The Tempest*.

Topical Study of Separate Plays (Phillips, I. 202-237). Shakespeare cannot be characterized. We cannot understand him by reading some few of his plays. He has no samples. The plays must be studied topically, must be analyzed. Shakespeare should be read over and again *ad infinitum*. For a sample analysis, take

The Merchant of Venice (Phillips, I. 204-205). *Fundamental idea*: "The greediness of worldly choosers, and the bloody-mindedness of usurers." — *Gosson*. Man's relation to property.

The Plot consists of two distinct stories, that of the bond and that of the caskets, first united by Shakespeare.

Act I. The types of friendship. Sealing the bond.

Act II. The choosing of the caskets. Episode of Lorenzo and Jessica.

Act III. Choice of caskets (continued). Forfeiture of the bond.

Act IV. The trial.

Act V. Finale. The moonlight scene.

Character Studies. Antonio, Shylock ("Shakespeare's intensest male character." — *Furnival*), Portia, Jessica, Launcelot Gobbo.

"*The Merchant of Venice* is one of Shakespeare's most perfect works." — *Schlegel*. "Excepting his tragedies it is probably more read than any other of his plays." — *Hudson*.

Shakespeare is "the glory of the human intellect." — *De Quincey*. "An intellectual miracle." — *Dr. Chalmers*. "The characteristic of Chaucer is intensity; of Spenser, remoteness; of Milton, elevation; of Shakespeare, *everything*." — *Hazlitt*.

The stage history of Shakespeare's Plays.

Ben Jonson (1573-1637).

"O rare Ben Jonson!"

LIFE (Saintsbury, 174-177; *Encyclopædia Britannica*). Educated at Westminster. He was first a bricklayer. This employment he abandoned to become a literary Bohemian. He was soldier, author, and literary censor.

Every Man in his Humor.

Every Man out of his Humor.

Volpone, the Fox.

The Alchemist.

The Silent Woman.

Tragedies: { *Catiline.*
 Sejanus.

WRITINGS (Saintsbury, 177-184; Whipple, 85-119; Symond's Introduction to *Dramas and Lyrics of Ben Jonson*).

His characters and abstractions. Every man is a "humour." General excellence and simplicity of plot. Unnaturalness and rant of tragedies. Observance of the unities; consequently, labored style. Successful masques and light comedies; their plots and characteristics. Beautiful lyrics. "*Drink to me only with thine eyes*," is some-

times called the finest in the language. His prose essays show much truth and wisdom.

Francis Beaumont (1586-1616)
and **John Fletcher (1576-1625).**

"The first writers who in some measure departed from the genuine tragic style of the age of Shakespeare." — *Hazlitt*.

The Maid's Tragedy.
The Knight of the Burning
Pestle.
The Faithful Shepherdess.
In the Mermaid Series.

(*Hazlitt*, 107-126; *Saintsbury*, 253-266; *Whipple*, 157-178.) Beaumont, educated at Oxford; a law student. Fletcher, educated at Cambridge, had no profession.

Together they produced about fifty-two plays, but Beaumont helped in not more than fifteen. Besides the plays mentioned, the best are *Philaster*, the first that they wrote together, and *King and No King*.

These plays have no good moral tone; they do not mirror nature; they have too much decoration; and they strive after effect. The scenes are usually common and are liable to be low. This, however, was the characteristic of the age, and contemporaries placed these playwrights above Shakespeare. Beaumont, quiet, grave, and earnest, helped the mutual composition by criticising the scenes as originally produced by the inventive, swift, and fanciful Fletcher, who was the greater genius. Fletcher alone wrote the *Faithful Shepherdess*, a masque, which abounds in lyrical songs of great excellence and delicacy. "The whole composition is an exquisite union of dramatic and pastoral poetry." The great fault of these post-Shakespearian dramatists is the lack of a positive conception of virtue.

Thomas Middleton (1570-1627). (*Hazlitt*, 60-71; *Saintsbury*, 266-273; *Whipple*, 123-125.) *The Witch* is said to be copied in Shakespeare's *Macbeth*. *The Changeling*, a tragedy with the best post-Elizabethan villain, the only equal of Iago.

The Spanish Gipsy.
The Witch.
The Changeling.

John Webster (1580?–1654). (Hazlitt, 87–88, 95–103; Saintsbury, 273–279; Whipple, 139–148.) Terrible, sombre, brooding, unnatural tragedies of much force and dramatic power.

The Duchess of Malfi.
Vittoria Corembona.

Thomas Heywood (1580–1648).

"The prose Shakespeare." — *Lamb*.

When we remember that Heywood wrote 220 plays, we do not wonder at their lack of individuality. They are gentle, simple, and careless.

The Woman Killed with Kindness.
The English Traveller.

Philip Massinger (1584–1640). *A New Way to Pay Old Debts.*

(Hazlitt, 131–134; Saintsbury, 395–401; Whipple, 178–184.) The one post-Shakespearian play that has continued on the stage. This is due to one excellent character, Sir Giles Overreach, an extortioner.

Other Post-Shakespearian Dramatists: *Chapman, Dekker, Ford, Marston, and Kyd.*

V.

THE PURITAN AGE.—1649–1660.

AGE OF MILTON AND THE COMMONWEALTH. — RELIGIOUS FANATICISM AND DOGMATISM. — PERIOD OF THEOLOGICAL ELOQUENCE. — “THE AUGUSTAN AGE OF ENGLISH DIVINITY.”

1603–1625.

James I.

1604.

Parliament vindicates its privileges.

1614.

The Addled Parliament refuses supplies to the King.

1620.

Puritans in New England.

1621.

Commons protest against violation of liberties.

1625–1649.

Charles I.

1625.

Parliament refuses supplies and is dissolved.

1626.

The King collects money by forced loans.

1628.

Petition of Right.

1629–1640.

Arbitrary government without Parliament.

1640.

Long Parliament.
Invasion by the Scots.

Politics and Society (Green, 559–604).

(For facts of the history of the times, see the marginal notes.) The religious opinions of James I. were opposed to those of many of his subjects and of Parliament, as were also his extensive and expensive political schemes. Charles I. plunged England into war with France and Spain. The Commons, dissatisfied, drove Charles to renounce his right to levy taxes without their authority. Then began the long quarrel that beheaded Charles I. and ended in inviting Charles II. back to the throne.

Puritan Life and Thought. The Reformation had been incomplete; it had been made for the leaders, not for the masses. The King and the prelates had taken the power of the Pope, not abolished it. The people were dissatisfied, and complained; were punished, but could not be put down.

Changed codes of morals, — first pri-

1641.
The Grand Re-
monstrance.

1642.
The King leaves
London for seven years.
The Queen goes to Hol-
land to collect forces.
The King refuses to
put the army in the
hands of the Commons.
Both sides raise forces.

1642.
Closing of the thea-
tres.
Abolition of Bishops.

1643-1649.
War.

1647.
Establishment of
Presbyterianism.

1649.
Charles beheaded.

1649-1660.
The Common-
wealth.

1653.
Cromwell dissolves
Parliament, and is de-
clared Lord Protector.

1658.
Death of Cromwell.

1660.
The Rump Parlia-
ment invites Charles
II. to return.

1660.
The Restoration.

vate, then public. Religion entered the deliberations of the House of Commons. "The external and natural man was abolished. Recreations and ornaments were abandoned. To wear long hair and fine clothes, and to read the *Faerie Queene*, were sins." These Puritans closed the theatres, considered art idolatrous, and became intolerant despots. However, the result was for the best; — heroic sternness, purity, labor, truth, and solid reason. Puritanism greatly influenced thought, and consequently literature. Under its sway were produced the great Christian epic, *Paradise Lost*; the great Christian allegory, *Pilgrim's Progress*; and the sermons of Baxter, Fuller, and Taylor.

Robert Burton (1576-1640). *Anatomy of Melancholy*.

"To whom melancholy gave life and death." — *Epitaph*.

LIFE (Saintsbury, 428-429). Educated at Oxford; in 1599 he was appointed Fellow, and then passed all his life in study and in writing his one book. An effusive, visionary schoolman.

WRITINGS (Minto, 262-263; Saintsbury, 429-433; Taine, I. 209).

Anatomy of Melancholy. "An enormous medley of ideas, musical, medical, practical, poetical, mathematical, philosophical; every page garnished with Latin, Greek, or French, from rare and unknown authors." An accumulation of the odd learning of thirty years' study in a college library. In a most curious, painstaking, and mathemat-

ical way he treats melancholy as a disease, with causes, symptoms, and cure.

Thomas Fuller (1608-1661).

"Wit was the stuff and substance of his intellect." — *Coleridge*.

LIFE (Saintsbury, 433-434).

Chaplain to the Royal army.

Preacher in London during the

Commonwealth. A radical, but not a fanatic; a Royalist, but not an intolerant. He was noted for his memory and for his witty way of putting every subject.

WRITINGS (Saintsbury, 434-438).

Good Thoughts in Bad Times and its companion book, are a series of devotional and moral essays, helpful, honest, bright, witty, fantastic.

The Worthies of England. A cyclopædia of heterogeneous, curious facts. Fuller's wit is never irreverent, and his style approaches that of the great 18th Century essayists. Of the quips and quirks of that style has been said that "While constantly fantastic, and sometimes almost childish, they are really never silly; that they are hardly ever in bad taste; and that, quaint and far-fetched as they are, there is almost always some application or suggestion that saves them from being mere intellectual somersaults." — *Saintsbury*.

Jeremy Taylor (1613-1667).

"The Shakespeare of English prose."

"The Chrysostom of the English Pulpit."

LIFE (Minto, 274-278). A

London preacher, and chaplain of the Royal army; at the Restoration rewarded with a bishopric. Known for his activity, productiveness, and eloquence, he was called the finest preacher and the best writer of his time.

WRITINGS (Saintsbury, 331-336; Taine, I. 382-387).

Holy War.

Good Thoughts in Bad Times.

Good Thoughts in Worse Times.

Worthies of England.

Liberty of Prophesying.

Holy Living and Holy Dying.

Life of Christ.

The Liberty of Prophesying. Controversial, modern in tone; a reply to the order for conformity to the Presbyterian service, and a strong defence of Episcopacy.

Holy Living and Holy Dying. His masterpiece. A series of sermons in simple paragraphs, eloquent and persuasive, exhorting to an upright and holy life. It has been a popular book even to the present time. All of Taylor's writings are marred by the style prevalent in his time, but accentuated and exaggerated by him; Latinized, but careless, florid, gorgeous, rapid, opulent of words.

Richard Baxter (1615–1691). *Saint's Rest.*

"The most eminent of the Nonconforming divines." — *Minto.*

LIFE (*Autobiography*; see also *Minto*, 299–300). A Church of England clergyman, turned Presbyterian. Chaplain of the Cromwellian army. At the Restoration he refused a bishopric. He spent most his time in writing, and produced 168 distinct works, only two of which are now remembered.

WRITINGS (*Saintsbury*, 440). His *Autobiography* forms a good picture of himself and of his times. The *Call to the Unconverted* was long popular in Puritan families. The *Saint's Everlasting Rest* is "a collection of pious thoughts of one turning from the strife of this world." This book is a literary landmark; not for its masculine, direct, unpolished style, but for its wonderful spiritual influence, which has caused it to be read by multitudes. It was for many years a standard book of religion, to be found in every well-regulated household.

Abraham Cowley (1618–1667).

"His essays mark an advance in the art of prose composition." — *Minto.*

LIFE (by *Sprat*; by *Johnson*. See also *Minto*, 289–292). Educated at Cambridge, where he received the degree of M.A. in 1643. He

*The Government of
Oliver Cromwell.
Essays.
Poems.*

at once joined the royal cause and lived in Paris. After the Restoration he was rewarded for his loyalty to the King. In 1657 he became a physician, but gave up his practice to live quietly in the country and write.

WRITINGS (Saintsbury, 440; Gosse, 5-8). His historical essay, the *Government of Oliver Cromwell*, compares favorably in historical method with some of Macaulay's. Of his miscellaneous essays, the best known is the *Garden*; easy and light, full of fine conceits. A constitutional sentiment for ease permeates all his prose works. His poems are labored and more prosy than his prose.

Edward Hyde, Earl of Clarendon (1608-1674). *History of the Great Rebellion*. (Saintsbury, 343-348; Minto, 304-305.) A lawyer. In the Rebellion he first supported the Commons, and afterwards the Royalists. At the Restoration his reward was the Chancellorship. He displeased the King, was impeached and exiled. The *History of the Great Rebellion* adds to the knowledge of the times, but is prejudiced and unreliable. It is rather a panorama of separate views than a connected whole. "Its main excellence consists in its noble gallery of portraits."

Izaak Walton (1593-1683). (Minto, 309-310; Saintsbury, 441.) A quiet London linen-draper, whose pastime was fishing and writing. Walton's *Lives* are among the first good biographies. They are queer, precise, methodical, yet sometimes rambling, quaint, and irrelevant histories of his contemporaries. The *Complete Angler* is an English classic. It describes angling, country life and pleasures in a quaint, optimistic way, sprinkled with moralizing on subjects suggested by the narrative. The book helped to make out-of-door sports more common.

*Complete Angler.
Lives.*

John Milton (1608-1674).

"Prince of Poets." — *Hazlitt*.

"The first place among our English poets is due to Milton." — *Addison*.

LIFE (by Aubrey; by Johnson; by Masson (6 vols.); by Pattison, in the English Men of Letters Series. See also Saintsbury, 316-318; Taine, I. 410-415). Born in London; the son of a scrivener. He was educated at Christ's College, Cambridge, where he was noted for his Latin verses, the best ever written by an Englishman. It was thus early that he began his poetical career by his *Ode on the Nativity*. He intended to become a clergyman, but decided that his views were too broad for the narrow beliefs of his time. He remained five years quietly at home and composed some of the best of his poetry. In 1638-1639 he travelled in Italy, whence the news of troubles in England recalled him. Yet at first he seems not to have entered politics, but spent the years 1640-1649 as a teacher. 1649-1660, political career, Latin secretary, blindness. 1660-1674, obscurity and poverty, producing his great epics.

WRITINGS (Essays by Seeley, Lowell, Channing, Macaulay, De Quincey, Hazlitt, Coleridge, Addison. See also Saintsbury, 318-329; Taine, I. 415-456; Ward, II. 294-305.)

I. *Minor Poetic Period* (1623-1640). *Ode on the Nativity*, "far less popular than most of the poetry of Milton, is perhaps the finest in the English language. A grandeur, a simplicity, a breadth of manner, an imagination at once elevated and restrained by the subject, reign throughout it." — *Hallam*. This is too great praise.

L'Allegro, a descriptive poem, celebrates the social side of life; *Il Penseroso* the grave and serious joys. These poems "breathe the sweetest spirit of English landscape.

Ode on the Nativity.

L'Allegro.

Il Penseroso.

Comus.

Lycidas.

Prose Tracts: *Areopagitica*, etc.

Paradise Lost.

Paradise Regained.

Samson Agonistes.

L'Allegro is an enumeration of agreeable images and objects, pictured each by a single touch and set to a light, easy measure, which might accompany the blithe song of the milkmaid and the sharp whetting of the mower's scythe. *Il Penseroso* is essentially the same scenery, shown as if in soft and pensive moonlight." — *Gilfillan*. In these poems the greatest amount of thought is expressed in the fewest words. Both excellent, there is something in the tender treatment of *Il Penseroso* that makes us believe that it expresses Milton's personal preference.

Comus, the best dramatic masque, and the last of note. It is essentially lyrical. The dialogue is poor, but the uninterrupted passages are eloquent, sublime, musical soliloquies. *Comus* praises "love, piety, generosity, and heroic force."

Lycidas, an elegy in memory of an early friend, who was shipwrecked. The style is that of Spenser and the Italian poets. It is the climax of Milton's power.

II. *Period of Prose Pamphlets* (1639–1658). The best twenty years of his life Milton gave to championing the Puritan cause. These political pamphlets possess high literary merit; but they are ornamented and gorgeous, with a massive style that is hardly admired by the general reader. They are the most stately prose. "They are a perfect field of cloth of gold." — *Macaulay*. The best are *Defense of the English People*; *Tractate on Education*, advancing modern ideas; *Areopagitica*, a magnificent plea for freedom of the press.

III. *Major Poetic Period* (1658–1674). *Paradise Lost*, after invoking the muses, describes the fall of the angels; Hell and its inhabitants; the war against Heaven; the plan of salvation; Satan's journey through the world; the Garden of Eden; Adam, Eve, the temptation, the fall, and the expulsion. Some of the descriptions are superior even to Dante's. His characters are mostly at fault; Adam and

Eve are 17th Century English people. Satan is the hero. Milton describes him with wonderful power. "Paradise Lost is perhaps the loftiest monument of human genius." — *Channing*.

Paradise Regained tells the story of Christ's temptation in the wilderness (Matthew iv. 1-11) with lofty morality, harmony of verse, seriousness, elevation of style, and sublimity; but it is overshadowed by its greater predecessor.

Samson Agonistes, a dramatic paraphrase of Judges xvi., was written at Milton's ebb-tide.

Sublimity is the characteristic of Milton.

Sir Thomas Browne (1605-1682).

"The work of this country doctor is, for personal savour, for strangeness, and for delight, one of the most notable things in English literature." — *Saintsbury*.

Religio Medici.
Garden of Cyrus.
Common Errors.
Urn Burial.

LIFE (Dictionary of National Biography; Minto, 307-308; Saintsbury, 336-338). Educated at Oxford; studied medicine at Leyden; physician at Halifax and at Norwich; he was noted for his learning in medicine and in other subjects. He was a staunch Royalist, and in 1671 was knighted by Charles II. He occupies a prominent place in ideal literature. "A kindred spirit to Shakespeare's, a scholar, and an observer." — *Taine*.

WRITINGS (Hazlitt, 222-232; Saintsbury, 338-343; Taine, I. 212-215).

Religio Medici, the Religion of a Physician. A prose poem, dignified, strong, eccentric, reflective, and philosophical. A plea for the formalism of the Established Church of England. Like no other religious book of the time, it deplures strife and shows toleration. It is meditative rather than active. Its key-note is faith.

Common Errors. Full of scientific learning, mingled with the rubbish of astrology and of alchemy. It was intended as an investigation of the causes of error, but has many digressions.

Garden of Cyrus. An essay on the quincunx, ::, ×, and the number 5. In it he is carried away by his hobby. It seems like an essay by a Greek Pythagorean.

Urn Burial. A series of reflections on the mutability of time, on death, and on fame.

Christian Morals praises virtue, goodness, and truth.

John Bunyan (1628–1688).

"Ignorant, impassioned, inspired." — *Welsh*.

LIFE (*Grace Abounding to the Chief of Sinners* is an autobiography; *Life* by Froude, in the English Men of Letters Series; see also Minto, 301–304). Educated only in reading and writing, he was idle and vicious. He served some time in the Parliamentary army. He married a pious woman, was converted to the Baptist faith, and licensed to preach. This he did with much power and great popularity. As a Dissenter he was arrested and imprisoned for twelve years, 1660–1672. In jail he wrote *Pilgrim's Progress*.

*Grace Abounding to the
Chief of Sinners.
Pilgrim's Progress.
Holy War.*

WRITINGS (Gosse, 84–86; Taine, I. 398–408).

Grace Abounding is an account of his own life, in which he tells of his wickedness and his salvation.

The Holy War treats of the fall of man and of the plan of redemption. It is a laborious allegory.

Pilgrim's Progress. "After the Bible, the book most widely read in England." — *Taine*. It is the greatest English allegory, more attractive than the Faerie Queen. The story is told in the simplest, plainest, and most idiomatic English. All is clear, powerful, and absorbingly interesting. Over 100,000 copies were printed during Bunyan's lifetime, and since that time it has been translated into every language of Europe and more others than any other book except the Bible. It is an "allegory of the journey of the soul of a converted sinner from death to immortality, from darkness to light. Its pictures were drawn partly from

Bunyan's daily experience of English rustic life, partly from his recollections of a gorgeous and terrible vision." — *Gosse*. "A record of the soul's tragedies, battle agonies, and victories in its stages from conversion to glory." The reason of its popularity is both its interesting story, apart from any allegorical meaning, and also that the "basis of Protestantism is the doctrine of salvation by grace, and that no writer has equalled Bunyan in making this doctrine understood." — *Taine*.

If you are not already familiar with it, read it.

VI.

THE RESTORATION PERIOD.—1660–1700.

DRYDEN SUPREME IN POETRY AND IN PROSE.—FRENCH
MANNERS, MORALS, AND STYLE OF COMPOSITION.—
DEGRADATION OF THE DRAMA.

1659.

Dissatisfaction with
Puritanism.

1660–1685.

Charles II.

1660.

Trial of the Regi-
cides.
Disbandment of the
army.

1662.

The Act of Uniform-
ity.

1666.

Annus Mirabilis: the
Great Plague, 90,000
die; war with the
Dutch; the Great Fire
in London; France de-
clares war.

1670.

The Treaty of Dover,
between Charles and
Louis.

1672.

The Duke of York
becomes a Catholic.

1672.

Declaration of In-
dulgence, repealing all
acts against Catholics
and Nonconformists.

1673.

The Test Act.

Politics and Society (Green, 605–660;
Macaulay's History of England; Neal's
History of the Puritans; Pepys' Diary;
Evelyn's Diary; Jeremy Collier's Pro-
faneness of the English Stage).

Here, as before, when we find a strongly
marked characteristic in the writings, we
can find the cause of it in the history of
the era.

The Restoration brought into favor
French ideas in religion, politics, man-
ners, and taste. In morals especially the
court was low and vile. French influ-
ence had never been so great; it extended
over all Europe. The profligacy of the
court affected the life of the people; they
banished serious thoughts and sought
merely pleasure. The theatre was re-
vived with great splendor, but soon fell
to a level of degradation. In religion
there was an armed neutrality until the
Revolution. There were statutes against
Catholics and Nonconformists, but after
1689 was freedom of worship. The reli-
gion of the time readily shows its scepti-

1677.
Mary, daughter of
James, afterwards
King, marries William
of Orange.

1678.
Popish Plot.

1683.
The Ryehouse Plot.

1685-1689.
James II.

1685.
Insurrection of Mon-
mouth.

1687.
Indulgence to Catho-
lics and Dissenters.

1688.
Birth of the "Old
Pretender."

1688.
William of Orange
asked to secure the
liberties of the people
by a free and legal
Parliament.

1688.
James leaves the
kingdom.

1689.
Declaration of
Right.

1689-1702.
William and
Mary.

1689.
The Toleration Act.

1689.
The Bill of Rights
becomes a statute.

1690.
Battle of the Boyne.

1692.
Defeat of the French
fleet.

cal tendencies. What sort of literature can we expect from society where corruption reigned? Drunkenness, swearing, and gambling were fashionable; vice was without a veil; instincts were violent; gallows were plenty.

This reaction, however, this brutality, did not sink deep, but was mostly confined to the so-called higher classes. Among the common people was still left much goodness, the result of Puritanism.

Contrast England two hundred years ago with England to-day. Notice the poor roads, where the fastest six-horse coaches ran but forty or fifty miles a day; London with its unnumbered houses, unlighted streets, its highway robbers; the feasting and drinking; the condition of the peasants; and the literature is what you will expect,—low and indecent, or, at best, flippant and light. Three eminent writers, however, do something to redeem their age,—Butler, Temple, and Dryden.

Samuel Butler (1612-1680). *Hudibras*.

"No action, no nature, all is would-be satire and gross caricature."—*Taine*.

(Gosse, 26-28; *Taine*, I. 463-466; Ward, II. 396-399.) This "Hogarth of Poetry" was well educated and spent some time as secretary to a Puritan. He hated Puritan thought and customs; was satirical by nature; and vented his malignant spleen in a long burlesque.

1694.
Establishment of the
Bank of England.

1697.
The Peace of Ry-
swick.

Hudibras. A caricature of the Puritans, after the manner of Don Quixote. It parodies the Faerie Queene, and details the ludicrous adventures of Sir Hudibras, the Presbyterian, and Ralpho, his squire, an Independent. It is witty and humorous, but the wit is heavy and coarse; the humor is buffoonery, and the verse hobbles on crutches. Nevertheless, it was immensely popular at court, and served as a political weapon against the Puritans; yet its author received no reward for his services to the Royal party.

Sir William Temple (1628–1699). *Essays*.

"The finest prose writer of the last forty years of the century." — *Gosse*.

(*Gosse*, 86–88; *Minto*, 316–332.) One of the first prose writers who gave attention to method and to the details of expression. He was educated at Cambridge, then travelled six years. He devoted his life to diplomatic service; was a good politician and thorough statesman. He refused the office of Secretary of State, but always remained the adviser of the King. His leisure he devoted to gardening and to writing essays. The longest is *Observations upon the United Provinces of the Netherlands*, a historical and political essay.

In *Ancient and Modern Learning* he contended that the ancients were the wiser, and began the famous Boyle-Bentley controversy. His most famous essays are *Of Gardens* and *Of Poetry*. Their general fault is that "they are too much like popular lectures by a very ignorant man who presumes upon his genteel appearance and elegant delivery. There are no productions which must be read more exclusively for their manner and not for their matter. Temple tells us nothing very agreeably, and then, while we are applauding, he dares to assert that there is nothing more for us to know. Nevertheless, he is eminently readable. We forgive his

parental condescension, his patent ignorance, in the delight and surprise of his modern tone." — *Gosse*.

John Dryden (1631-1700).

"The French spirit was transplanted into England by John Dryden, who may be said to have monopolized English poetry from the Restoration to his death, in 1700. He founded the classical school."

LIFE (by Saintsbury, in the English Men of Letters Series; by Johnson, in the Lives of the Poets; see also *Gosse*, 9-13). Son of a Puritan vicar, he was educated at Westminster and Cambridge. After the Restoration he became a courtier, wrote dramas, and in 1670 was appointed poet laureate. In popular estimation this office placed him at the head of his literary contemporaries, and he became autocrat of literature. He changed politics and religion to curry favor; yet he was honored and courted. He held the first place of his age. He stands at the head of the second class.

WRITINGS (Lowell's *Among My Books*; *Gosse*, 13-26; *Minto*, 332-336; *Taine*, I. 476-479; II. 1-44). Dryden wrote too much, and his fame would have been greater, had he given us only his best. In his early career he wrote many dramas on the French model, after the fashion of his time. These are no better than those of his contemporaries; they are versified melodiously and gracefully, but are actionless, without moral purpose. The best are *Granada*, which has given us many quotations; *The Spanish Friar*, which has melodious verse; *All for Love*, whose plot is so good that it is called Dryden's best; *Don Sebastian*, which was written later, after he had perceived his mistakes and turned from the continental rhymed tragedy to the ideal and the life-like, striving to copy the model set by Shakespeare.

The best poem in his early style is *Annus Mirabilis* (The Wonderful Year, — 1666). It is verse, but not true poetry.

Dramas.

Criticisms.

Absalom and Achitophel.

Macflecknoe.

Religio Laici.

The Hind and the Panther.

Alexander's Feast.

Translations.

In the last twenty years of his life he wrote his famous satires, fine lyrics, spirited translations, and masterly criticisms. In politics Dryden espoused the Tory side, and, in defending the King, wrote a sharp invective against the Whigs, — *Absalom and Achitophel*, an allegory, the first of a wonderful series.

The Medal, a continuation, suggested by the King, better sustains its flights of fancy.

Macfiecknoe. A satire on Shadwell, a poet, Dryden's personal enemy; making him Master of Revels in the realms of Nonsense.

Dryden's religious poetry is no less remarkable than his political. He was Puritan, then Anglican, then Catholic.

Religio Laici (The Faith of a Layman), long considered evidence of his faith in the Established Church, shows traces of a Catholic spirit. It is a pure advocate for a thoughtful religion of faith.

The Hind and the Panther. An allegory, representing the different faiths as animals. A dispute arises between the "milk-white hind," the Church of Rome, and the panther, the Church of England. The reasoning is close and logical, and the poem is a strong and earnest statement of the merits of the Catholic faith.

Ode on St. Cecilia's Day, or Alexander's Feast. An ode in the finest style, nobler than any other in the language, and better showing its capabilities as a medium of musical harmony.

Dryden's prose is mostly criticism, comprised in his prefaces. The best is his *Essay on Dramatic Poesy*, which defended the liberties of the English stage. His prose is animated, harmonious, and essentially logical; so, too, like the best of his poetry, it is always forcible. "By him we were taught to think naturally and express forcibly." — *Dr. Johnson*.

VII.

THE CLASSICAL AGE.—1700–1745.

SUBORDINATION OF LIFE TO THE INTELLECT.—SUPREMACY OF CLASSICAL POETRY.—DEVELOPMENT OF THE EIGHTEENTH CENTURY ESSAY.—HIGHLY POLISHED LITERARY SATIRE.—RISE OF THE ENGLISH NOVEL.

1689–1702.
William and Mary.

1700.
Whig supremacy.

1702–1714. •
Anne.

1704.
English victory at Blenheim.

1707.
Union of England and Scotland.

1710.
Ascendancy of the Tories.

1711.
Act against occasional Conformity.

1714.
Schism Act; none but members of the Church of England to keep school.

1714–1727.
George I.

1714.
Jacobite plots.

1720.
The South Sea Bubble.

Politics and Society (Green, 701–734; Swift's Journal to Stella; Bolingbroke's Letters; Walpole's Letters; Leckey's History of England in the 18th Century; Stephen, II. 366–380). The supremacy of the Whigs, followed by that of the Tories, gave rise to dispute; political pamphlets abounded and satire was a common weapon. Consequently an author who knew how to use language forcibly became important, was patronized, and appointed to the highest political offices. The public had become better educated and there was a general demand for literature which was not servile, but independent. The standard of political morality was low, as were also public taste, morals, and amusements. Bull-baiting, cock-fighting, gambling, drunkenness, and extravagance abounded. Punishments were brutal; riots and robberies common. The reaction from Puritanism had not been completed in the Restoration era, but at the same time appeared

1722.
Walpole Prime Minister.

1727.
Elective franchise taken away from Irish Catholics.

1727-1760.
George II.

1739.
Rise of the Methodists.

1740-1741.
Irish famine.

1740.
Accession of Maria Theresa and of Frederick the Great.

1745.
The Pretender comes to Scotland.

1746.
The Pretender finally defeated at Culloden.

a slight tendency to reform from Restoration manners and morals. It was the same society, but less in the amount of corruption.

In 1700 appeared the first daily paper, which soon became political. Coffee-houses became a political and literary factor. Politics occupied men's minds as did religion a hundred and fifty years before.

In this era the novel was developed. To-day it is the most popular form of literature, and naturally; for to wish to hear a story is an instinct of the human mind.

Fiction has been subdivided into the novel, the romance, and the story. A novel is "a narration, having an element of fiction, designed to portray character, and thereby to amuse the reader." — *Richardson*. A romance is "a fiction, which has an element of the supernatural, as well as a high order of imagination." — *Richardson*. A story is a short novel or a short romance.

The antiquity of fiction. Greek and Latin romances. Poetic fiction of the classics. French and Italian *contes* and *nouvelles*. Early English historical and mythical romances and "Golden Legends."

Political romances, *Utopia*, *New Atlantis*, *Oceana*.

Pastoral romances by Lyly, Greene, and other Elizabethan dramatists.

Pilgrim's Progress is a religious romance.

At the Restoration, they introduced a novel in the French style, a mixture of the chivalrous and the pastoral.

Why fiction took the place of the drama: changes in society, breaking up of court circles, wider diffusion of metro-

politan culture. The purpose of the novel, delineation of character, the "moral." The 18th Century novel.

Daniel Defoe (1661-1731).

Defoe makes the transition between the romance and the novel.

LIFE (by Lee; by Wilson; by Minto, in *English Men of Letters Series*; see also Minto, 347-351). Novelist, satirical poet, lampooner, editor, and pamphleteer; merchant, manufacturer, secret service ambassador, statesman, and public commissioner. Defoe was educated for the Dissenting ministry, but decided to be a tradesman. He got into financial difficulties, and wrote the *Complete English Tradesman*. Turning pamphleteer, he defended the Whigs, and, after the Revolution, was on the winning side. He was then a prosperous manufacturer, but ever writing pamphlets which championed the Royal cause, and opposed the High Church policy. For the bitterness of some of his satires he was fined and imprisoned. He was sent on secret service to Scotland, as government spy. When an old man, he turned to fiction. He is said to have written over 200 distinct works.

Pamphlets.

Robinson Crusoe.

Journal of the Great Plague.

Captain Singleton.

Colonel Jack.

Memoirs of a Cavalier.

WRITINGS (Gosse, 178-185; Taine, II. 152-157).

The True Born Englishman. A popular versified satire, favoring the accession of William and Mary.

The Shortest Way with the Dissenters. A satire on the High Church party, recommending the execution of Dissenters. It passed as the genuine work of some bigoted Tory; but when the authorship was known, caused the imprisonment of Defoe in the pillory, where he wrote *Hymn to the Pillory*.

Review of the Affairs of France. A newspaper consisting of one main editorial.

Robinson Crusoe. Written at the time of Selkirk's adventure; the first novel of character; interesting from its simplicity and air of truth; the most popular boys' novel.

Journal of the Great Plague, written at the outbreak of the French plague, purports to be the journal of an eyewitness of the plague of 1666. So minute in detail and so natural is it that it long passed for genuine history.

Defoe's minor novels are low, after the manner of the times. They are *Captain Singleton*, *Colonel Jack*, *Moll Flanders*, *Roxana*. With them may be classed his historical romance, *Memoirs of a Cavalier*.

Defoe has been called the inventor of the realistic novel. His realism consists of writing, in a plain, homely, straightforward way, facts such as might naturally have occurred.

Jonathan Swift (1667-1745).

"The greatest genius of his age." — *Addison*.

LIFE (by Sheridan; by Forster; by Stephen, in the English Men of Letters Series; see also Gosse, 140-154; Taine, II. 117-123). In the 18th Century, when satire had become the favorite form of political attack, Swift stood as the greatest Tory satirist. He was born in Dublin, educated at Dublin University, where, in 1686, he obtained his A.M. *speciali gratia*. Secretary to Sir William Temple. 1699-1710, Vicar of Laracor; Whig political pamphleteer. 1710-1714, sent to London on an ecclesiastical mission, he turned Tory. 1714-1745, Dean of St. Patrick's, Dublin. Here, the autocrat of the city, he did his great literary work; wore out his brain, became insane, and died in 1745. "He rests where the cruel hate of envy cannot tear his heart." — *Epitaph*.

Battle of the Books.
Tale of a Tub.
Gulliver's Travels.
Drapier's Letters.
Journal to Stella.

Swift's character as a man has been variously estimated; his truth, friendship, religion, benefactions, have been affirmed and as strongly denied. He was certainly not lovable.

WRITINGS (Gosse, 154-167; Taine, II. 123-150; Thackeray's English Humorists).

Poetry. Inferior and dull, lacks rhythm and beauty. *Cadenus and Vanessa*, written at the time of Vanessa's death, sometimes rises to heights of beauty. *Rhapsody on Poetry*, a satire on his personal enemies.

Prose. *Battle of the Books*, written to uphold the arguments of Temple's *Learning of the Ancients*, is in itself not an argument, but a mere satire on Temple's opponents. Even in a criticism Swift displayed his spite and venom.

Tale of a Tub. An allegorical satire on the Romanists and Presbyterians, and an exaltation of the Episcopalians. It really ridicules all science, truth, and faith, and is a premediated, determined attack upon many beliefs of Christianity. It is an allegory in the form of a simple story of three brothers, Peter, Martin, and Jack, representing the Catholic, the Episcopalian, and the Dissenting faiths.

Gulliver's Travels. Primarily a satire on Bacon's *New Atlantis*. An allegory telling the story of the strange travels of a ship's surgeon, which consisted of four voyages: first, to the country of Lilliput, where everything is diminutive; second, to Brobdingnag, where everything is gigantic; third, to Laputa, the flying island, and to the Academy of Lagado; fourth, to the country of the Yahoos.

The first part is a personal and political satire; the second, ridicule of human society and institutions; the third, of human science and learning; the fourth, of religion, of humanity, and of reason. The satire advances from playfulness to bitterness and misanthropy.

"Gulliver's Travels is one of the very few books, some knowledge of which may be fairly assumed in any one who reads anything." — *Stephen*.

Drapier's Letters. A successful protest against unjust coinage for the Irish. Inflammatory rather than logically argumentative.

Journal to Stella. A record of his daily life, throwing much light upon the politics and society of his times.

Swift's style is easy, flowing, plain, and straightforward, witty and original. Sir Walter Scott said that he excelled in every style of composition that he attempted.

"An immense genius; an awful downfall and ruin. So great a man he seems to me, that thinking of him is like thinking of an empire falling." — *Thackeray*.

Alexander Pope (1688–1744).

"The most faultless of poets." — *Byron*.

This is the age of classicism of poetry and prose. Brilliancy and beauty are considered essential features of a good style. The exponent of classicism, and greatest 18th Century poet, is Pope. "The best poet of England, and at present of all the world." — *Voltaire* (1726).

Essay on Criticism.

The Rape of the Lock.

The Dunciad.

Essay on Man.

*Translations of the Iliad
and the Odyssey.*

LIFE (by Carruthers; by Stephen, in the English Men of Letters Series; De Quincey's Biographical Essays; Johnson's Lives of the Poets. See also Taine, II. 195–199; Ward, III. 55). Born in London; deformed; educated at home. At twelve he wrote a tragedy; at fifteen, an epic. He took Dryden as a model, and aimed at exactness. His poems made him famous, and he lived in ease, petted and admired by friends, and lashing his enemies with poetical satires. His temper was "fretful, waspish, irritable." His last years were gloomy and sad.

WRITINGS (Lowell's Among My Books; Thackeray's English Humorists; Gosse, 108–134; Taine, II. 199–213; Ward, III. 55–69). "There is a poet in Pope, and to discover him we have only to read him by fragments; if the whole is, as a rule, wearisome or shocking, the details are admirable." — *Taine*.

Essay on Criticism embodies the precepts of critics and

writers. One of Pope's greatest poems, and most often quoted.

The Rape of the Lock. His most finished production, and the best mock-heroic poem. It was written to reconcile quarrelling families.

Eloisa to Abelard. His best love poem, "superior to everything of the kind, ancient or modern." Brilliant, imaginative, antithetical.

The Dunciad (The Iliad of the Dunces). An allegorical satire on his enemies and rivals, one of whom occupies the throne of Dulness and is deposed to make room for Cibber, a dramatist. It is severe, and "does not flog the dunces, but knocks them down." It made Pope many enemies.

The Essay on Man. The best philosophical, didactic poem in the language. Optimistic in tone, it was written to prove that God's ways are the best for man. It is full of oft-quoted passages, due to proverbial thought and sententiousness of form. His poems are written in rhymed couplets of iambic pentameter.

His style is refined, ornate, antithetical, pointed, terse, regular, graceful, musical. He is the greatest of the artificial poets; the poet of society rather than of nature. His brilliancy and melody have enriched English, and his style serves as a model to many distinguished authors.

Joseph Addison (1672-1719).

"He made morality fashionable."

LIFE (by Aiken; by Courthope, in the English Men of Letters Series; Johnson's Lives of the Poets; see also Minto, 377-381; Taine, II. 89-

96). Son of a clergyman; educated at Charter-House, London, and at Oxford, where he was noted as a skilful Latin poet. He travelled in France and Italy, studying diplomacy. He wrote *The Campaign* in praise of Marlborough,

Cato, a Tragedy.

The Tatler.

The Whig Examiner.

The Spectator.

The Guardian.

and was rewarded with a commissionership. His rise in politics was rapid; he became Member of Parliament, Under-Secretary of State, Secretary of Ireland, and Secretary of State. In 1717 he retired on a pension of £1500. He was always respected and honored.

WRITINGS (Macaulay's Essay; Thackeray's English Humorists; Gosse, 187-194; Taine, II. 97-115).

Excellent Latin verses.

Address to Dryden.

The Campaign, or the Victory of Blenheim. The first sensible praise of generalship as distinguished from mere brute courage.

Narrative of Travels in Italy. Not political, but literary; he describes not modern, but ancient Italy.

Rosamond, an opera, has smoothness of verse rather than height of imagination.

At this time the Whigs had reached the height of their power; Addison engaged actively in politics, and was rewarded with office. While he was in Ireland as Secretary, Richard Steele had been appointed Gazetteer, and had conceived the idea of a newspaper that should embody foreign news together with the gossip of the town. Thus originated *The Tatler*, to which Addison contributed 69 of its 271 essays, some as fine as any in *The Spectator*. His humor is pure, his satire gentle, his morality pleasant and lofty. When Steele lost his office, he discontinued the paper.

The *Spectator* succeeded the *Tatler*. Each number contained a single essay on a popular topic. Some of these essays form a continuous whole; and were thus the forerunner of the novel of character. The *Spectator Club* and Sir Roger de Coverley are almost perfect descriptions; they are so simple, so natural, so easy, so pure in humor, so graceful, noble, and highly moral.

Cato. A tragedy after the model of Seneca, strictly observing the classical unities. It is full of sounding

speeches, but devoid of action. It was immensely popular, and Whig and Tory alike applauded it for its political sentiments.

Addison's style is conversational and affects no extreme.

Richard Steele (1672-1729).

"What has been said of Addison may be repeated of Steele, whose fame has been steadily growing while the exaggerated reputation of Addison has been declining." — *Gosse*.

Comedies.
The Tatler.
The Spectator.

LIFE (*Gosse*, 186-192; *Minto*, 392-400). Born in Dublin; educated at Charter House and at Oxford. He left college to be a soldier, and became Captain of the Guards. On his appointment as Gazetteer he began the *Tatler*. His career was for some time identified with Addison's; like him he was a political essayist, and by his literary work rendered such aid to his party that he was elected member of Parliament. He was knighted by George II., held high social position, but was always in difficulties. He was less conventional than Addison.

WRITINGS (*Gosse*, 194-195; *Thackeray's English Humorists*. See also the references under Addison).

The Christian Hero. A manual of ethics; pious, but dull.

The Funeral, The Tender Husband, The Conscious Lovers. Comedies of fair merit, written to reform the morals of the time, and marking the return of the stage to decency.

The Tatler. A tri-weekly news and society paper, already described.

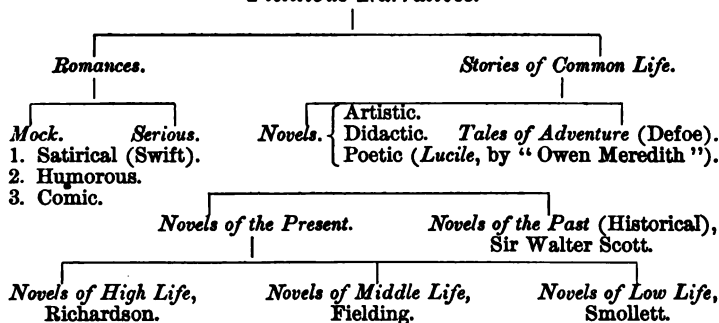
The Spectator. A daily review; "a news organ, a censor of manners, a teacher of public taste, and an exponent of English feeling."

The Guardian. A daily political journal, without the humor or elegance of style of the *Tatler* and the *Spectator*.

Steele was a born story-teller, and invented what Addison perfected; such as the character and the characteristics of Sir Roger de Coverley. Steele was fluent, easy, and vivacious in style.

Addison and Steele raised the standard of the morality of literature; showed that goodness is not necessarily dullness; and that wit and humor are not dependent on lowness. They are the representative 18th Century essayists.

DIVISIONS OF FICTION.

Fictitious Narratives.

The great 18th Century novelists are Richardson, Fielding, Smollett, Sterne, and Goldsmith.

Samuel Richardson (1689-1761).

The originator of the novel of character.

LIFE (by Scott; by Mrs. Barbauld; Welsh, II. 146). Richardson belonged

to the middle class, and received only an ordinary education. He early turned to literature, and became an expert letter-writer. At seventeen he was a printer's apprentice, and later succeeded to the business, which he never neglected, even for his novel-writing. His constant association with women from boyhood formed his character, his mind, and his style, all essentially feminine. His novels made him very popular. He was "gentle, benevolent, and vain."

Pamela.

Clarissa Harlowe.

Sir Charles Grandison.

WRITINGS (Gosse, 245-251; Taine, II. 159-169; Tuckerman's History of Fiction, 193-202). Richardson's novels are all in the epistolary form. Engaged to prepare a *Handy Letter-Writer*, he hit upon the happy thought of connecting all the letters by a plot, and produced *Pamela, or Virtue Rewarded*, the first novel of domestic life. It is written with didactic aim and in feminine style. It is so minute and exact in detail that it is intensely realistic. The narrative is full of digressions, which only add to the truth of the realism. The plot is simple, and the characters are interesting, and so well drawn that we enter into their motives and think their thoughts.

Clarissa Harlowe. "A character of whom Shakespeare need not have been ashamed." The perfect woman delineated in eight volumes. A sublime, dignified, tragic character, but lifeless and lacking piquancy. The plot is more involved than that of *Pamela*, but it is of sentiment rather than of action.

Sir Charles Grandison. "The model fine gentleman, the master of correct deportment, the unimpeachable representative of the old school." Richardson's ideal Christian gentleman, but not such a man as the 19th Century admires.

Richardson's style is epistolary, prolix, realistic, plain, business-like. He exaggerates and idealizes both good and evil; idealization was his forte.

Henry Fielding (1707-1754).

Sympathetic, kindly, and essentially manly.

LIFE (by Scott; by Dobson, in the English Men of Letters Series. See also Welsh, II. 151). Educated at Eton, and at Leyden University, where he studied law. On account of lack of money, he returned to London and wrote comedies. He led a rough but jolly life; inherited a fortune and an estate, but spent the one and

Comedies.
Political Essays.
Joseph Andrews.
Jonathan Wild.
Tom Jones.
Amelia.

sold the other. Again he turned dramatist, and became a theatre manager. At last he took up his profession, law, at which he was unsuccessful, for he devoted his time to writing political essays and novels. He died at Lisbon, of overwork.

WRITINGS (Thackeray's English Humorists; Hazlitt, 142-155; Gosse, 251-258; Taine, II. 170-176). His comedies were famous in their day. The best are, *Don Quixote in England*; *The Temple Beau*, simple, true to nature, but hasty; *The Author's Farce*, a true, feeling description of the life of a literary hack; *The Coffee-House Politician*, witty and popular; *Pasquin*, a satire on Robert Walpole and on corrupt politics. This provoked the statesman and resulted in the passage of the bill requiring that the Lord Chamberlain license all dramas.

Joseph Andrews. Written in caricature of Richardson's *Pamela*, and read for the character of Parson Adams, a simple but noble man. Joseph Andrews is Fielding's caricature of such a model man as Richardson described; he is a milksop, and palpably such.

Miscellaneous. Essays, poems, and stories. The best essays are *Characters of Men*, which is ethical; *The Guinea Insect*, humorous; and *A Journey from This World to the Next*, an imaginary conversation with celebrated men in the world to come.

Jonathan Wild delineates the life of a thief; it is Fielding's poorest novel.

Tom Jones, his master-piece, is fresh, vigorous, easy, idiomatic. Its standard of morality is not high, but it faithfully mirrors the society that it means to represent, with its coarseness, brutality, and lack of refinement. Its characters are firmly drawn, and many incidents are introduced, not to help the story, but to delineate character in the most minute realistic way. Its plot is perfect, and artistically it is the best novel ever written.

Amelia. Fielding's perfect woman. Contrast with *Clarissa Harlowe*. The novel lacks incident; has too much morality and tenderness.

The greatest of realists, Fielding wrote what he observed, and he looked beneath the surface. His novels, mirroring immorality, teach morality by making meanness contemptible. Fielding is the greatest 18th Century novelist.

Laur nce Sterne (1713-1768).

"What is a plot good for, except to bring in good things?"

Tristram Shandy.

A Sentimental Journey.

LIFE (by Scott; by Traill, in the English Men of Letters Series; see also Gosse, 265-271). Born in Flanders, the son of a soldier, he spent his childhood abroad, following his father's regiment. Educated at Halifax and at Cambridge University, where he received his A.M. in 1740. For some time he was private secretary to a politician; then for twenty years he was a quiet country clergyman. The appearance of *Tristram Shandy* made him a literary lion, and brought him wealth. Then he travelled abroad and gathered materials for the *Sentimental Journey*.

Sterne's rank is not so high as Fielding's or Swift's.

WRITINGS (Thackeray's English Humorists; Taine, II. 179-182).

History of a Good, Warm Watchcoat. An allegory satirizing an ecclesiastical quarrel. In it Sterne created the character of Trim, the sexton.

Tristram Shandy he began with no higher purpose than his fondness for burlesque, his fund of humor, his useless, out-of-the-way learning, and his temptation to caricature. The artistic result is *Tristram Shandy*, the story of Corporal Trim and Uncle Toby, "the most winning and lovable personality that is to be met with, surely, in the whole range of fiction"; one of the finest delineations of character in the language. Notice the firmly drawn char-

acteristics of the *dramatis personæ*. The style is that of the discursive moralizing essay, but always easy and gossiping.

A Sentimental Journey through France and Italy acquired a European reputation. It is graceful and witty, and is rather a series of pictures than a connected narrative. Both of Sterne's great works are full of digressions and philosophizing; eccentric, humorous, and sentimental. Sterne is not a story-teller, but a novelist. His style is devoid of precision; is careless and slipshod. He writes sentimentalism rather than true sentiment.

Tobias Smollett (1721-1771).

"There is a tone of vulgarity about all his productions." — *Hazlitt*.

Roderick Random.
Peregrine Pickle.
Humphrey Clinker.

LIFE (by Hannay; by Scott. See also Gosse, 258-264). Born in Scotland. He was early apprenticed to a surgeon, but devoted his time to literature. At eighteen he carried to London the *Regicide*, a tragedy, which no theatre manager would accept. So he sailed as ship-surgeon's mate, and thus he learned sailors' ways, about which he writes so well. He lived for some time in Jamaica, then returned to London as a physician. He was unsuccessful, and turned novelist and editor.

WRITINGS (Thackeray's English Humorists; Hazlitt, 156-158; Taine, II. 176-179).

Advice, Reproof. Bitter political satire in poor verse.

Roderick Random. A series of sea-stories, "strung upon a thread of autobiography." As recollections of his own adventures they are naturally lively and true to nature.

Peregrine Pickle. Humorous but coarse.

The Critical Review, a High Church and Tory organ, was harsh and libellous.

History of England. Inaccurate, but readable on account of its breeziness and interest.

Humphrey Clinker. Pathetic and humorous. "This novel is, I do think, the most laughable story that has been written since the goodly art of novel-writing began." — *Thackeray*.

Smollett is lower and coarser than any other writer of his age, but in truth to nature and in the accurate and lively delineation of life among the lower classes, he stands next to Dickens.

VIII.

THE JOHNSONIAN AGE. — 1745-1784.

THE HEIGHT OF LABORED, CLASSICAL PROSE. — RISE OF THE SCHOOL OF ROMANTIC POETRY. — ROUGH REALISM OF THE ENGLISH NOVEL. — FIRST METHODICAL HISTORICAL LITERATURE. — FOUNDATION OF POLITICAL ECONOMY. — THE LAST OF THE GREAT DRAMATISTS.

1727-1760.

George II.

1744.

War declared between England and France.

1745.

The Young Pretender in Scotland.

1746.

The Young Pretender finally defeated at Culloden.

1748.

Peace of Aix-la-Chapelle.

1751.

Capture and defence of Arcot by Clive.

1756.

William Pitt, Secretary of State.

1756-1763.

Seven Years' War; England and Prussia *vs.* France and Russia.

1759.

English conquest of Canada.

1760-1820.

George III.

Politics and Society (Green, 735-786; Macaulay's Essays on Pitt, and on Clive; Walpole's Memoirs; Lecky's History of England in the Eighteenth Century). The Jacobite troubles influenced the politics of the time; for it was thought that the extreme Tories sympathized with the cause of the Young Pretender. Under the rule of Walpole, England was at peace.

At the end of the Seven Years' War, England, under the administration of Pitt, was regarded as the strongest nation in Europe. During the Tory ministry of Lord North the intellect of the nation was with the opposition.

The 18th Century was peaceful, and the established order of things favored the tastes for the refinements of literature. It was the age of correctness. Literature, like its writers, wore the small sword and the stately wig. This

1763.
The Peace of Paris.

1765.
The Stamp Act.

1770-1782.
Tory ministry of
Lord North.

1776.
Independence of the
United States.

1780.
The Gordon riots.

1781.
English surrender at
Yorktown.

1783.
Peace between
France, England, and
the United States.

1784.
William Pitt be-
comes Prime Minister.

age stands in the same relation to prose that the age of classic poetry, culminating in Pope, stands to verse. Indeed, as representing a distinct literary movement, Johnson may be called the prose Pope.

Literature was now addressed to the masses, not to a patron; consequently the tendency to simplicity began, and independence of thought flourished. Democratic principles spread widely. Effective police measures did away with much crime. Methodism influenced the middle and lower classes, and the heaven worked upward till vice was no longer regarded as fashionable. The whole moral tone of society greatly improved, and first became distinctively modern.

Samuel Johnson (1709-1784).

"The great charm of literature."—*Smollett*.

LIFE (by Boswell; Macaulay's Essays; by Scott; by Stephen, in the English Men of Letters Series. See also Gosse, 282-295; Minto, 413-418). Samuel Johnson stands in the forefront of this era, and is the representative writer of the last half of the 18th Century. He was born at Litchfield, the son of a bookseller. He spent two years at Pembroke College, Oxford, which he left for lack of money. Then for a while he was an unsuccessful teacher. In 1737 he went to London to become a literary hack. His first work was essays for the Gentleman's Magazine; next, the editing of secret Parliamentary reports of "Magna Liliputia," favoring the Tories. In the next twenty-five years he produced his great literary works and became famous. On the accession of George III. he received a pension of three hundred pounds.

Irene, a Tragedy.
The Rambler.
Dictionary.
Rasselas.
Lives of the Poets.

He became literary dictator and the best known man in England. He was the centre of the "Johnson Club," to which belonged the greatest literary and political workers of the day, and which became a powerful factor in history. He had vast conversational powers; a simple and vigorous style. Peculiar personal habits gave him notoriety. He is the sage of the 18th Century, "whose memory keeps alive his works."

WRITINGS (Taine, II. 185-190; Hazlitt, 133-140; Gosse, 282-295; Ward, III. 245-247). *London*, a poem, in imitation of Juvenal's satires. *Irene*, a tragedy on the Greek model; monotonous, and poorly received. *The Vanity of Human Wishes*, "the finest poem since Pope's time, and in Pope's manner, with the exception of Goldsmith's still finer productions."

The Rambler and *The Idler*. Modelled on *The Spectator*; short stories, literary criticism, essays on manners and morals; but heavy and dull.

Dictionary. The first great English dictionary; the result of eight years' work. The letter to Lord Chesterfield concerning it put an end to literary patronage. The *Dictionary* is eminently readable; it is poor in philology, inexact in definition, biassed by political feeling, but happy in illustration, and a monument of genius.

Rasselas. A novel, whose theme is the vanity of human wishes. The pessimistic theory that man cannot escape misery. In form, a novel; in intent, a philosophical treatise. "The book is little more than a set of essays upon life, with just story enough to hold it together." — *Stephen*.

The Lives of the Poets. Very readable; in Johnson's best style. Its critical judgments, however, are not substantiated by the verdict of time.

Johnson's style is literary, not conversational, English. His sentence structure is plain and simple, the arrangement clear; but the diction is Latinized. Inversions and balanced

sentences abound. There is a fondness for putting the abstract for the concrete.

Boswell's Life of Johnson (Gosse, 358–360) is the best biography in any language, and Johnson owes more of his fame to it than to any of his own books. "Homer is not more decidedly the first of heroic poets, Shakespeare is not more decidedly the first of the dramatists, Demosthenes is not more decidedly the first of orators, than Boswell is the first of biographers."

David Hume (1711–1766).

"The sceptical philosopher."

An original thinker.

LIFE (by Huxley, in the English Men of Letters Series. See also Minto, 434–435). Born in Edinburgh; educated at Edinburgh University. First studied law; then set up in business, but liked literature better. Studied three years in France; wrote philosophical essays that were neglected; supported himself by tutoring and doing private secretary's work, till he was appointed librarian at Edinburgh. Here he wrote his famous history. Brilliant political career. Secretary to Paris and Under-Secretary of State.

WRITINGS (Gosse, 295–300; Stephen, I. 43–59, 309–343).

Treatise of Human Nature. A failure; later remodelled as *The Human Understanding*; a sceptical, material, and doubting philosophy. It excited more argument than any other book of the century. The style is always clear and never leaves the reader in doubt of Hume's meaning.

Principles of Morals. A development of the utilitarian philosophy.

Natural Religion. The history of religious ideas.

History of England. Artistic, profound, original. The first good history of England, and long the standard. It has a proper perspective, but sacrifices truth to polish and

The Human Understanding.
Political Discourses.
Principles of Morals.
Natural Religion.
History of England.

to partisan argument. It was the first history to introduce chapters on the condition of the people and on the state of literature. It is now read for its clear style.

Edward Gibbon (1737–1794). *Decline and Fall of the Roman Empire*.

“That Gibbon should ever be displaced seems impossible.” — *Freeman*.

LIFE (by Morison, in the English Men of Letters Series. Autobiography; see also Minto, 483–485). The most eminent historian. A sickly youth, but a great reader. At sixteen he spent fourteen idle months at Oxford. Thorough reading of early Church history caused him to turn Roman Catholic. Then his father sent him abroad, where he spent five years under the tutelage of a Protestant clergyman, and nominally became a Protestant again, but really an infidel. He was for some time a soldier, and then a politician, but devoted most of his time to the deep study of history, most of which he carried on abroad. He was “a typical specimen of the courage and single-heartedness of a great man of letters.” — *Gosse*.

WRITINGS (*Gosse*, 350–357; *Stephen*, 446–458).

The Study of Literature. In French; a plea for the classics.

Decline and Fall of the Roman Empire. From A.D. 98 to A.D. 1453, the time of the fall of the Eastern Empire. The work of a lifetime, it unites the scope of a general survey with scrupulous and painstaking care. Its method is simple and effective; it looks to clearness and unity of action. Its diction is stiff and stilted, rigid and cramped. Its description is better than the narration. Its greatest fault is injustice toward the early Christians. Its completeness is shown by the fact that the chapter on Roman Law is regarded as authority. Gibbon achieved one great object with great success. In historical writing he has never been surpassed. “As the encyclopædic history of 1300 years, as

the grandest of historical designs, carried out with wonderful power and wonderful accuracy, it must ever keep its place. Whatever else is read, Gibbon must be read too."—*Freeman*.

Hume and Gibbon are the great 18th Century historians. Other noted historians are Robertson, Mitford, and Hallam.

William Robertson (1721–1793).
(Gosse, 304–305; Minto, 481.)

A Scotch Presbyterian clergyman,
President of Edinburgh University.

History of Scotland.
History of Charles V.
History of America.

His *History of Scotland* was much praised because it sympathized with the political feelings of the masses. His finest composition is the *History of Charles V.*, for the copy of which he received £5000. The *History of America* is accurate, but dull. He has none of the qualifications of an excellent historian. He keeps up the dignity of history, and never descends from his stilts. His style is sonorous, dignified, and sometimes very eloquent.

William Mitford (1744–1827). *History of Greece*. (Minto, 520; Encyclopædias.) His *History of Greece* is able and forcible, but partial, and colored by Tory principles. It has been superseded by Grote's history, which treats the same subject from a more popular, as well as more scholarly, point of view.

Henry Hallam (1777–1859).
(Minto, 527; Encyclopædias.)

A lawyer; a Whig; an unprejudiced, critical historian.

His works are dignified, but

are now considered antiquated in tone and treatment.

*View of the State of Europe
during the Middle Ages.*
*Constitutional History of Eng-
land.*

Edmund Burke (1729–1797).

“Bacon excepted, the greatest thinker who ever devoted himself to the practice of English politics.”

LIFE (by MacKnight; by Morley, in *English Men of Letters Series*; see also Minto, 440–447). After the historians’ works, we study the men who made history,—the thinkers, the politicians, the economists.

Burke was a statesman.

He was born in Ireland; educated at Trinity College, Dublin; studied law nine years, but never practised. He was Secretary to the Prime Minister; was elected to Parliament; and made himself famous by speeches on conciliation with America, and on the Middlesex elections.

Burke’s position on the American and on the Indian questions was one of justice and reform. His civil service reform. He was liberal, and lost his seat in the Commons, but received a pension from the government.

WRITINGS (Gosse, 365–374; Stephen, II. 219–252; Taine, II. 81–88).

Vindication of Natural Society. A satire on political laws and civil government; full of realistic descriptions.

Essay on the Sublime and the Beautiful, with a psychological basis, but with some false conclusions.

Annual Register. A series of annuals reviewing the doings of each European nation; interesting because of the Seven Years’ War.

The Present State of the Nation. A masterly defence of the Whig ministry, and an accusation that the Tories were ruining the country.

Thoughts on the Present Discontents. A criticism of the government. One of the monumental pieces of political literature.

The speeches on *American Taxation*, and on *Conciliation*

Our Ideas of the Sublime and the Beautiful.

Thoughts on the Present Discontents.

Reflections on the French Revolution.

Speech on Conciliation with America.

Impeachment of Warren Hastings.

with *America*, and the *Letter to the Sheriffs of Bristol* are political masterpieces.

The Impeachment of Warren Hastings is one of the most memorable speeches in the world's history. It put an end to the misgovernment of India.

Reflections on the French Revolution is conservative and English in tone.

Burke was not eloquent; his style was blunt and stiff, plain and severe rather; but the effect of eloquence he produced by reason.

Adam Smith (1723-1790).

"A great writer and an interesting man."

LIFE (Encyclopædias; Minto, 480-481; Gosse, 305-307; Stephen, II. 70-80; 283-288; 315-328). Born in Scot-

land; the son of a lawyer. At fourteen he went to Glasgow University, where he gave special attention to mathematics and natural sciences. Then he studied at Oxford six years; gave a series of public lectures in Glasgow, and was appointed Professor of Logic and Moral Philosophy at Glasgow University. He divided his course in Philosophy into Natural Theology, Ethics, Jurisprudence, and Political Economy. The first three courses were gradually shortened, and that in political economy predominated. This was the basis of his great work on that subject. But philosophy still occupied his attention, and he published *The Theory of Moral Sentiments*, for which he gained a pension.

After ten years' labor he published, in 1776, *The Wealth of Nations*, which teaches that the desire of wealth is the strongest of all motives, though this is not the basis of the system. He observes details, rather than draws conclusions from general features. He writes about the world in which he lives, and not about mere abstractions. The book is practical, and unites politics and political economy.

The Theory of Moral Sentiments.

The Wealth of Nations.

It has four parts: 1st, Principles of Political Economy as a Science; 2d, Refutation of False Theories; 3d, History of Political Institutions; 4th, Practical Application of Foregoing Principles.

Smith is well named "the father of Political Economy."

Oliver Goldsmith (1728-1774).

"The most beloved of English writers." —
Thackeray.

LIFE (by Irving; by Black, in the English Men of Letters Series; see also Minto, 461-465). Born in Ireland, the son of a Protestant clergyman of English descent. Intended for the ministry, he spent five indolent and rebellious years at Trinity College, Dublin. He met with disappointments in the ministry, teaching, law, and medicine. He studied at the University of Leyden, and travelled on foot through part of Europe. In London he was first a hack-writer; later he wrote to please himself. He became acquainted with the literary circle, and devoted himself to literature. He lived a generous, overworked, ill-regulated life, "loved by all, admired by none."

WRITINGS (Gosse, 316-322, 345-350; Taine, II. 182-185; Ward, III. 368-372; Thackeray's English Humorists; Macaulay's Essay).

The Present State of Polite Learning in Europe. An attempt to prove that criticism is the worst foe of literature. Coming, as it did, from a hack-writer and critic, it made Goldsmith famous.

The Bee. A periodical on the plan of *The Spectator*; unsuccessful from lack of news and gossip, but containing some fine descriptive essays, graceful, pathetic, and humorous.

Comedies:

The Good-Natured Man.
She Stoops to Conquer.

Poems:

The Deserted Village.
The Traveller.

Essays:

The Citizen of the World.

History:

*Histories of England, of
Greece, and of Rome.*

Fiction:

The Vicar of Wakefield.

The Citizen of the World. Letters from a Chinaman to a friend in Pekin, describing English customs as they would appear to a foreigner.

Life of Beau Nash. Bright, gossiping; valuable as an exponent of the fashionable life of the period.

The Traveller. A graceful poem; describes and criticises the European countries and governments, and decides that happiness is due to none of them, but lies in the individual.

The Vicar of Wakefield. A novel, with a moral purpose. A pure, simple, beautiful description of human nature and kindness. It "has long been considered one of the most interesting tales in our language. It is seldom that a story, presenting merely a picture of common life and a detail of domestic events, so powerfully affects the reader. The irresistible charm this novel possesses evinces how much may be done, without the aid of extravagant incident, to excite the imagination and interest the feelings. Few productions of the kind afford greater amusement in the perusal, and still fewer inculcate more impressive lessons of morality." — *Scott*.

The Good-Natured Man is labored and vaguely portrayed.

She Stoops to Conquer is sparkling with bright, good-natured fun; an improvement on the over-wrought, sentimental pieces then fashionable. It is one of the best of the standard comedies, has always been praised, and is always popular.

The Deserted Village. An ideal description of rural England; exquisite in its homeliness and simplicity of thought and diction.

His *Histories* are merely hack compilations, but bright and readable.

"Whether we take him as a poet, as a comic writer, or as an historian, he stands in the first class." — *Johnson*.

His epitaph, "*Nullum quod tetigit non ornavit.*" — *Johnson*.

Richard Brinsley Sheridan (1751–1816).

LIFE (by Mrs. Oliphant, in the English Men of Letters Series).

The Rivals.

The Duenna.

The School for Scandal.

The Critic.

WRITINGS (Gosse, 337–338; Molloy's Famous Plays, 177–218).

Nowhere can be found a better example of the heredity of genius than in the Sheridan family. First, *Thomas Sheridan, D.D.* (1684–1738), a Dublin schoolmaster, author of *The Art of Punning*. His son, *Thomas Sheridan* (1721–1788), a celebrated actor, wrote *Plan of Education*, *Life of Swift*, and edited a *Pronouncing Dictionary*. The wife of the younger Thomas Sheridan, *Frances* (1724–1766), wrote two dramas and two novels of the ultra-sentimental school. Their son, *Richard Brinsley Sheridan*, is known both as dramatist and as statesman. He was educated at Harrow, studied law, but gave it up for literature.

The Rivals. One of the classic comedies; has achieved an enviable reputation for its wit and variety of incident.

The Duenna. A comic opera; the most popular of the time.

The School for Scandal. A satire on scandal-mongers, the interest of which depends upon the character sketches, the humorous incidents, and the sustained action.

The Critic. A farce, with a hackneyed subject, but finished and lively.

Sheridan was theatre manager and owner, and adapted many old plays. He gave up the theatre for politics, was elected Member of Parliament, and appointed Secretary of the Treasury. This position was gained by his great power in satirical oratory, and he was one of the most effective speakers of which Parliament has to boast.

IX.

THE AGE OF LITERARY IDEAS.—1784–1857.

REVOLUTION IN POETRY.—ABANDONMENT OF CLASSICISM.—RISE OF NATURALISM.—THE AGE OF THE ROMANTIC NOVEL.—RISE OF LITERARY AND PHILOSOPHICAL JOURNALISM.—NEW SCHOOLS OF PHILOSOPHY.—GERMAN INFLUENCE.

"It was not *social* ideas, as in France, that were transformed, nor *philosophical* ideas, as in Germany, but literary ideas. The great rising tide of the modern mind, which elsewhere overturned the whole edifice of human conditions and speculations, succeed here only at first in changing style and taste."—*Quoted in Phillips, II. 87.*

1760–1820. George III.	Politics and Society (Green, 787–836; Life of Pitt; Memoirs of Fox; Life of Sheridan; Lecky's History of England in the Eighteenth Century; Taine, II. 223–228; Oliphant, I. 7–12; Phillips, II. 87–105). Influence of the American and of the French Revolutions, Napoleonic spirit throughout Europe. Parliamentary reform accomplished by popular spirit. Democracy in England. Rise of the great middle class. General ambition and prosperity. The inventions of the steamboat, the locomotive, the steam-press, and of gaslight caused a temporary depression, followed by a reaction for the better and by new channels of work. Penal reform. Improvement of education. Increase of real religion, and of the general tone of morality.
1784. Mail coaches estab- lished.	
1785. <i>London Times</i> estab- lished.	
1789. The French Revolu- tion.	
1793. War with France.	
1800. Union of Great Brit- ain and Ireland.	
1800. Foundation of Chem- istry as a Science.	
1807. Formation of Trades- Unions.	
1807. Abolition of the Slave Trade.	

1812.
War with the United States.

1815.
Waterloo.

1815.
The Second Peace of Paris.

1816.
First London Savings Bank.

1820-1830.
George IV.

1828.
Repeal of the Corporation Act and of the Test Act.

1829.
Catholic Emancipation.

1830-1837.
William IV.

1830.
The First Railway.

1832.
The Reform Bill.

1833.
The Factory Act.

1833.
Abolition of Slavery in the English Colonies.

1833.
The Tractarian Movement in the English Church.

1834.
Poor Law Amendment.

Literature. A complete change in the tone of poetry. Classicism gives way to romanticism; man, whatever his rank, as divinity; the religion of conscience and universality. The romanticism of this era "began with Cowper's Task, culminated under Wordsworth, and ended with Shelley." The eighteenth century realistic novel gave way to love stories, like Maria Edgeworth's and Jane Austen's, and to tales of adventure, like Scott's and Goodwin's.

Jane Austen's best novels are *Pride and Prejudice* and *Emma*; realistic, photographic stories of high life, which describe the feelings wonderfully well. While they do not abound in striking situations, the characters are well defined by their language and actions, with out being caricatures. All is exceedingly natural.

Maria Edgeworth (1767-1849) wrote some fine Irish stories, doing for the poorer classes of Ireland, what Scott did for Scotland. *Castle Rackrent* and *The Absentee* are perhaps the best.

Scott's novels will be characterized at length.

In this era the magazines began to express philosophical, sociological, political, and literary ideas. In 1802 was begun the *Edinburgh Review*, liberal in politics. In political opposition was the *Quarterly Review*. The other distinguished reviews are *Blackwood's*, *London*, *Frazer's*, *Westminster*. Some of the greatest thinkers have

contributed to these, and the influence of these periodicals has been great.

At the beginning of the 19th Century the German influence was distinctly felt on English literature. The poetry and philosophy of the "Lake School" has its foundation in German Transcendentalism. Coleridge, De Quincey, and Carlyle were powerfully influenced by German thought.

The class of literature best representing the revolutionary spirit of the era is the poetry, with such great names as Cowper, Burns, Byron, Coleridge, Wordsworth, Shelley, and Keats.

William Cowper (1731-1800).

✓ "The poet of the domestic circle, the apostle of the home."

LIFE (by Southey; by Smith, in the English Men of Letters Series; see also Oliphant, I. 13-81; Taine, II. 243-245). Son of chaplain to George II.

Cruelly treated at school; eight years at Westminster. Studied law, and was admitted to the bar in 1754. Appointed to a government clerkship, he became mad while preparing for the examination. Religious mania and conversion. Quiet life in the country. He became a poet at fifty. Final madness, despair, and death. "Poor charming soul, perishing like a frail flower transplanted from a warm land to the snow: the world's temperature was too rough for it; and the moral law, which should have supported it, tore it with its thorns." — *Taine*.

WRITINGS (Taine, II. 245-247; Ward, III. 422-433).

Moral Satires, religious description and exposition in rhyme, with very little bitter or cutting satire, are suggestive of Pope. False philosophy, due to lack of worldly knowledge, but pleasing to those for whom his poetry was written. Best are *Retirement* and *Truth*.

Moral Satires.

The Task.

John Gilpin.

Translation of Homer.

The Loss of the Royal George.

Alexander Selkirk.

To Mary.

John Gilpin, "the best of playful ballads"; light and popular.

The Task. "The best didactic poems, when compared with *The Task*, are like formal gardens in comparison with woodland scenery." — *Southey*. Written of himself and to himself, it celebrates the delights of quiet, ideal domestic existence, according to his philosophy that "God made the country, and man made the town." This poem is the first departure from classicism. In it Cowper introduces nature, — uncultivated, not classic, well laid-out scenery; no Chloes and Strephons, but English men and women of ordinary life. All is natural and realistic.

"Is not *The Task* a glorious poem? The religion of *The Task*, taking a few scraps of Calvinistic divinity, is the religion of God and Nature, — the religion that exalts, that ennobles man." — *Burns*.

Translation of Homer. Accurate, finished, with some of the fire of the original.

Cowper's style is natural and firm, though sometimes dull. He helped to rid poetry of its artificiality.

Robert Burns (1759–1796).

"The rank of Burns is the very first in his art." — *Byron*.

LIFE (by Cunningham; by Smith; by Shairp, in the English Men of Letters Series; see also Oliphant, I. 82–139). Born in Ayrshire, Scotland; the son of a poor, hard-working farmer.

He had little schooling, worked hard by day, but studied evenings. He wrote lyrics and songs, and gained a name as a poet. In 1786 he went to Edinburgh, and found himself famous and flattered. He was appointed excise-man at Dumfries; but he dissipated his energies. In final

The Cotter's Saturday Night.

Tam O'Shanter.

To a Mouse.

To a Mountain Daisy.

The Jolly Beggars.

Highland Mary.

Bonnie Doon.

Auld Lang Syne.

A Man's a Man for a' That.

gloom he died a beggar, "consumed by the fires of his own heart."

"He grew up in a rural district, speaking a *patois* unintelligible to all but natives; and he has made that lowland Scotch a Doric dialect of fame. It is the only example in history of a language made classic by the genius of a single man." — *Emerson*.

WRITINGS (Essays by Macaulay and by Carlyle; see also Hazlitt, 171-185; Taine, II. 228-241; Ward, III. 512-523).

The Cotter's Saturday Night. A picture of the goodness of Burns' own father. A description of quiet, domestic worship, and of a side of Scotch character well known but seldom sung.

Tam O'Shanter. A weird, grotesque witch-story, full of horrors and humor. "No poet, with the exception of Shakespeare, ever possessed the power of exciting the most varied and discordant emotions with such rapid transitions." — *Scott*.

To a Mouse and *To a Mountain Daisy* manifest Burns' love of all nature, the universality of his sympathy, and the breadth of his genius.

The Jolly Beggars. A poetical, artistic description of the revels of the lowest classes.

Burns' songs are the best of his compositions, and stand unrivalled in their sphere. "They do not affect to be set to music, but they actually and in themselves are music." — *Carlyle*. They are spontaneous, manly, and pathetic.

Burns' style is warm and true to nature, unassuming and unaffected, simple and charming, but lacks imagination and invention. "He is the first of all our song-writers." His love of nature is intense, but very simple and direct; no subtilizings nor refinings about it, nor any of that nature-worship which, soon after his time, came in. Quite unconsciously, as a child might, he goes into the outward world for refreshment, for enjoyment, for sympathy. Everywhere

in his poetry nature comes in, not so much as being independent of man, but as the background of his pictures of life and human character." — *Shairp*.

George Crabbe (1754–1832).

"A Pope in worsted stockings." — *Smith*.

LIFE (by Crabbe; and by Kebbel, in *Great Writers Series*).

The Village.
The Parish Register.
The Borough.
Tales of the Hall.

WRITINGS (Oliphant, I. 153–179; Ward, III. 581–585). "Nature's sternest painter, yet the best." — *Byron*. He gave up the profession of surgeon to become a poor author. He was befriended by Burke, and turned clergyman. While attending to his parish duties he wrote his poems, which manifest him as a stern, poetical anatomist of character, a rude but forcible delineator of nature. His tales of simple village life show the harsh side of truth. In form his poems are too classical, yet he wrote the best tales of common life, vigorous and truthful. The *Tales of the Hall* are strong and full of dramatic interest. "After making full deduction for their defects, we have still left a body of powerful and original poetry; and, indeed, the defects themselves arise from that strong bent of genius which makes Crabbe's verse such an admirable foil to the insincerity of the fashionable pastoral." — *Courthope*.

George Gordon, Lord Byron (1788–1824).

"The grand Napoleon of the realms of rhyme." — *Byron*.

"A mystery in a winding-sheet, crowned with a halo." — *Galt*.

LIFE (by Moore; by Nichol, in the *English Men of Letters Series*; see also Oliphant, III. 37–79; Taine, II. 171–178, 299–

Childe Harold's Pilgrimage.
The Giaour.
The Bride of Abydos.
The Corsair.
Lara.
The Prisoner of Chillon.
Manfred.
Don Juan.
Cain.

309). Born in London, of noble family. Spoiled by his

mother's passionate nature, he became moody. At an early age he inherited a title and great wealth. He was educated at Harrow and at Trinity College, Cambridge, where he was known as an orator and an athlete. His scholarship was broad, but not deep. Early famous as a poet. Exiled by public sentiment on account of his immoralities. Produced the best of his poetry while living in Italy. Fought for the freedom of Italy and of Greece. Early death after having "raised himself to the height of glory and debased himself to the depth of shame."

"Byron may almost be said to have had *no character at all*. From his life and works we obtain the impression that he was a glutton and an ascetic, a spendthrift and a miser, a misanthrope and a cosmopolitan, an aristocrat and a radical, an infidel and a believer, a debauchee and a mystic, a cynic and a sentimentalist, a foul libeller of his species and an eloquent defender of its rights,—in short, a man continually busy in giving the lie to his thoughts, opinions, tastes, and conduct." — *Whipple*.

WRITINGS (Macaulay's Essay; Whipple's Essay; Hazlitt, 202–205; Taine, II. 278–299; Ward, IV. 244–255).

Childe Harold's Pilgrimage. The fame-creating narrative of his own travels and experiences in many lands. It is fearless, frank, and individual. "A string of pearls of opinions and thoughts on questions of philosophy and politics in a brilliant and highly poetic setting." — *Elze*. Masterly descriptions in flowing verse; but the interest centres in the half-veiled personality of the hero's self.

The Giaour. A tale of woe and egotism; of afflicted and joyless self.

The Bride of Abydos. A poetical romance of Greece.

The Corsair. The story of a sin-hardened pirate.

Lara teaches the inevitableness of fate.

These four poetical romances, in the fashionable Eastern style, have the same fundamental idea, that of the suffer-

ing self, who is always the hero; but they are forcible, vigorous, and just so highly spiced that people are as sure to read as to condemn them.

The Prisoner of Chillon depicts the horrors of religious persecution. It is perhaps the best known of Byron's poems.

Manfred. "Twin-brother of the greatest poem of the age, Goethe's *Faust*." — *Taine*. A half-personified, sensational narrative of the remorse of ambition; of the wanderings of a dissatisfied magician in the spirit-land. All is ambiguous and half-veiled. *Manfred* is sometimes played in German theatres, and Schumann has composed the music to which it is set as an opera.

Don Juan. The most essentially Byronic poem; an impetuous flood, now of perfume, now of mire, scattered with exquisite poetry and savage misanthropy, with violence and buffoonery; the diary of his own heart; that of a Swift and a Voltaire, a *Faust* and a *Mephistopheles*. [See *Taine*.]

Cain: a Mystery. The *Paradise Lost* of scepticism; the English Prometheus. An eloquent appeal for humanity as opposed to Deity; an oratorio of Satanic power. The justification of doubt, the strength of misery, and the beauty of wickedness.

Byron's style (*Macaulay's Essay*; *Welsh*, II. 349) is at the same time melodramatic and subjective; "the whole eloquence of scorn, misanthropy, and despair"; of meditation and description; of egotism and epicurean hate. The verse is passionate, irregular, and glittering.

"Self is ever uppermost in his mind. The whole world is called upon to listen to a recital of the joys and agonies of George Gordon, Lord Byron." — *Whipple*.

Samuel Taylor Coleridge (1772–1834).

"The largest and most spacious intellect, the subtlest and most comprehensive, that has yet existed among men."—*De Quincey*.

LIFE (by Caine, in the Great Writers Series; by Trail, in the English Men of Letters Series; see also Oliphant, I. 202–216; Ward, IV. 102). The son of an eccentric clergyman; a precocious boy; a wonderful scholar; educated at Christ's Hospital and at Jesus College, Cambridge; a Democrat and a Revolutionist; an enlisted dragoon; a Unitarian preacher; the projector of an American Pantisocracy; a political editor; a dreamy thinker; an opium-eater; a poet, critic, and philosopher. He was a member of the "Lake School," so-called, which comprised also Southey and Wordsworth.

Coleridge's intellect was great, but ill-regulated. He lacked application and steadiness. Had he worked like Southey, what might he not have accomplished? "I have known many men who have done wonderful things, but the most wonderful man I ever knew was Coleridge."—*Wordsworth*.

WRITINGS (De Quincey's Essays; Whipple's Essays; Taine, II. 248; Ward, IV. 102–114).

Genevieve. A melodious love lyric.

The Ancient Mariner. The embodiment in perfect and immortal poetry of a weird, supernatural, sublime dream of retribution. "Coleridge's power is in the very fineness with which, as with some really ghastly finger, he brings home to our inmost sense his inventions, daring as they are,—the skeleton ship, the polar spirit, the inspiriting of the dead bodies of the ship's crew. *The Rime of the Ancient Mariner* has the plausibility, the perfect adaptation to reason, and the general aspect of life, which belongs to

Genevieve.

The Ancient Mariner.

Christabel.

Kubla Khan.

Prose Criticism and Philosophy.

Table Talk.

the marvellous when actually presented as part of a credible experience in our dreams." — *Walter Pater*.

Christabel. A horrible, romantic tragedy; "the most magnificent torso in the English language"; a tale of supernatural hate, lighted by insight into human passions.

Kubla Khan. The most gorgeous and oriental of dreams, sung in unearthly melody. It is full of poetic landscapes.

The Criticism and Philosophy of Coleridge. An enthusiastic but not unified purpose to introduce the spiritual philosophy of German Transcendentalism to English readers. His prose is fragmentary, but is so full of ideas that it is doubtful if any other writer of the age did more to awaken men's minds and stir their intellects. His appreciative criticism of Shakespeare first brought the great dramatist to his present position in the popular mind.

Table Talk. Specimens of his conversation, recorded by his nephew; the sayings of a second Dr. Johnson; fragmentary, dogmatic, and wise.

Coleridge's style is philosophical. His verse is characterized by perfect metre and harmony. It has all the art of Swinburne, with more than his genius. Coleridge is the Doré of English poetry.

Robert Southey (1774–1843).

"A poet, scholar, antiquary, historian, leader." — *Welsh*.

LIFE (by Dowden, in the English Men of Letters Series;

Life and Writings: Oliphant, I. 285–304; Ward, IV. 155–164). Educated at Cambridge; a radical revolutionist; afterwards a conservative Tory. Studied law unsuccessfully. Became one of the "Lake Trio," but had not the genius of his contemporaries; yet he worked hard, and by

Thalaba.

Madoc.

The Curse of Kehama.

Roderick, the Last of the Goths.

steady application gained for himself a name. In 1813 he was appointed Poet Laureate, and received a pension. He was self-complaisant and arrogant, yet charitable and good. A professional litterateur, he died of overwork.

Southey's poems are now almost forgotten, and he is better remembered as a writer of elegant prose. His poems are exaggerated in tone, labored in production, epic in subject, supernatural in plot; they lack the fire of Coleridge's. He spread his genius over too broad a field; wrote magazine articles, biographies, histories, and occasional poems for the money they would bring. Carlyle likens him to a grindstone that polishes all that comes in its way, but that neither creates nor highly finishes.

William Wordsworth (1770-1850).

"The greatest of the English poets of this century; greatest not only as a poet, but as philosopher."—*Brooke*.

LIFE (by Calvert; by Meyers, in the English Men of Letters Series; see also, *The Prelude*, by himself; Oliphant, III. 216-243, 254-276). This philosopher, thinker, and poet was the son of a lawyer. He was educated at St. John's College, Cambridge. He was fond of miscellaneous reading, but revolted against the regular college work. His unsettled religious opinions kept him from being a clergyman. He travelled in France and Germany, and sympathized with the French Revolutionists. He felt called to be a poet; was bequeathed a legacy of nine hundred pounds, and was paid an old debt; so he determined to live quietly and follow his calling. He settled at Grasmere, in the English Lake Region, near Southey and Coleridge; and later, at Rydal Mount. He held government offices, and received a pension. In 1843 he was made Poet Laureate. He lived a long, quiet, and peaceful life, faithfully following his own ideal, a poet-philosopher, endeavor-

Lyrical Ballads.

Intimations of Immortality.

The Excursion.

The Prelude.

Laodamia.

Miscellaneous Odes.

ing to solve the problem of life and to animate religion. In doing this and in teaching it he was thoroughly in earnest. He says his purpose is "to console the afflicted; to add sunshine and daylight by making the happy happier; to teach the young and the gracious of every age to see, to think, and feel, and therefore to become more actively and seriously virtuous."

In early life he was ridiculed for trying to make the language of prose that of verse; but he lived to see himself recognized as a great writer. He tried to meet the appeal for truth, and he succeeded. What made him great was "the union of deep feeling with profound thought; the fine balance of truth in observing, with the imaginative faculty of modifying, the objects observed; and, above all, the original gift of spreading the tone, the atmosphere, and with it the depth and height of the ideal world, around forms, incidents, and situations, of which, for the common view, custom had bedimmed all the lustre, had dried up the sparkle and the dewdrops." — *Coleridge*.

WRITINGS (Essays by Coleridge, De Quincey, Whipple, and Lowell; see also Taine, II. 261-265; Ward, IV. 2-15).

Wordsworth, with nature as his divinity, man even in humble circumstances as his hero, attained to "that which places a man high among poets, force and originality of thought, vividness and richness of imagination, command over the instrument of language, in its purity, its beauty, and its majesty."

Lyrical Ballads. A series of short poems, treating simply but poetically the incidents and scenes of common country life; finding poetry in occurrences of slightest importance, poetry refined and sublimed by the purification of the poet's spirit and the goodness of his life. Some poems of this series, however, are childish in their simplicity: for example, *Peter Bell* and *The Idiot Boy*; but truly spiritualistic in sentiment is *We are Seven*.

The White Doe of Rylstone, founded on an old legend and ballad, with simplicity, fervor, pathos, and poetic imagination, tells the story of the old border wars.

Ode: Intimations of Immortality from Recollections of Early Childhood. A noble, philosophical poem, the keynote of which is the eternality inferred from the dream-like fancies of angel infancy. "It is the high-water mark of English thought in the 19th Century." — *Emerson*. This is an extravagant estimate.

The Prelude. An autobiography of the poet's mind; its development and growth; interesting, as showing the true Wordsworth.

The Excursion. The centre about which all the rest of his poetry groups itself. Didactic and cumbrous, it teaches faith and sympathy, hopefulness and simplicity, love for man and for nature, submission to conscience. Its didactic gravity and metaphysical dissertations give it a semblance of dulness. "This book is like a Protestant temple; — august, though bare and monotonous." — *Taine*.

Laodamia. "Of all Wordsworth's poems, perhaps no one is more marked by a certain sustained loftiness of thought and language, and a supreme calmness of tone. He has here caught something of the simplicity of Greek art." — *Hales*.

Wordsworth's style (see *Welsh*, II. 325) is deep in simplicity, musical in reflection, philosophical and abstract. He is an interpreter of nature and of man; unromantic, spiritualistic, imaginative.

Thomas Campbell (1774–1844).

"His ringing war-ballads are about the best things of the kind in the language, — full of spirit and fire." — *Nicoll*.

LIFE (by Rossetti, in the *Lives of Famous Poets*; *Oliphant*, II. 152–169). Born in Glasgow, of a Scotch family;

Pleasures of Hope.
Lochiel's Warning.
Lord Ullin's Daughter.
Hohenlinden.
Gertrude of Wyoming.
Mariners of England.

educated at Glasgow University; a private tutor; at twenty a poet, immediately successful and early famous. Travelled abroad; indolent and poor; did hack-writing. Later he received a pension of £200 from the government, and was appointed lecturer at the Royal Institution. In 1826 he became Lord Rector of Glasgow University. He wrote fine poems, but few in number.

WRITINGS (Hazlitt's English Poets, 197-200; Ward, IV. 229-232).

Pleasures of Hope. Written in a garret, by a boy of twenty; rewritten, rearranged, and polished to perfection; it enumerates the uses and "pleasures" of hope, from childhood to the grave, in language powerful though delicate, pathetic, and harmonious. Its ornamentation is studied, yet exquisite.

Gertrude of Wyoming. A tragic story of the American Revolution, without sufficient action, boldness, and power for a narrative poem. It is too sentimental, too elaborate, too fastidious.

Short Poems. His lyrics, the war-songs, are enthusiastic and powerful. *Mariners of England* and *The Battle of the Baltic* are unsurpassed.

STYLE. Half classical, at times he imitates Pope; again he freely treats a romantic subject. Ornamental, studied, artistic.

Thomas Moore (1779-1852).

His poems are brilliant and witty, but ephemeral.

Lalla Rookh.
Irish Melodies.
Life of Byron.

LIFE (by Rossetti, in the Lives of Famous Poets; also see Oliphant, III. 130-136). Born in Dublin; at fourteen he composed sonnets. He graduated from Trinity College, Dublin, in 1799, a French and Italian scholar. He then studied law, but turned to literature and wrote poems, which were successful and fashionable. *Lalla Rookh* sold for £3000, and *Irish Melodies* brought an

income of £500 per year. Moore held public office in Bermuda; travelled in the United States and Canada. In 1835 was pensioned with £300, and lived in fashionable ease.

WRITINGS (Hazlitt's English Poets, 200-202; Ward, IV. 309-312). "Happiness of nature and felicity of genius are the pre-eminent characteristics of the bard of Erin." — *Hazlitt*. Essentially a lyrist, Moore wrote simple ballads, rich in pathos and grace.

His *Irish Melodies* are praised because they are national; but they are artificial, and lack real feeling. They are not music in themselves, and to become more than light trifles they need to be set to music.

Lalla Rookh, a "confectionery composition," consists of four Eastern tales, such as were then fashionable (notice Byron's). They are spirited, but are gaudily ornamented; they have no real sentiment, but are fashionably decorative; they are oriental, but lack the oriental fire of the pantheist and the pagan.

The *Life of Byron* by Moore is the best biography of Byron, because Moore was acquainted with him and knew him as a friend.

Sir Walter Scott (1771-1832).

"Walter Scott is a great genius,—he has not his equal." — *Goethe*.

"He is the greatest of all war-poets—his poetry might make a very coward fearless." — *Wilson*.

The Lay of the Last Minstrel.

Marmion.

The Lady of the Lake.

The Waverley Novels.

"The radiant and immortal four in English literature whose now ideal forms rise through the centuries of its long history, each pre-eminent in a broad domain, are John Milton in religious poetry, William Shakespeare in the drama, Geoffrey Chaucer in the poetry of nature, and Walter Scott in all romance." — *Hunnewell*.

LIFE (by Gilfillan; by Hutton, in the English Men of Letters Series; by Yonge; see also Oliphant, II. 80-151). Born in Edinburgh, the son of a Scotch lawyer, he was early a reader of the old romances and ballads. He was educated at Edinburgh University, and became a lawyer;

then, in 1805, publisher. Between 1805 and 1814 he wrote his great poems; from 1814 to 1831, his twenty-nine Waverley novels. He held the office of Clerk of the Sessions, and derived considerable income from the position. He lived like a feudal lord. In 1821 he was made Baronet. At the age of fifty-five he was ruined in business, in debt for £117,000. He set to work to write novels to pay it, and in four years, by unexampled facility, paid off £70,000; but he died of overwork. He was a monarch of manhood. "He died a great man, and, what is more, a good man. He has left us a double treasure,—the memory of himself, and the possession of his works. Both of them will endure." — *Gladstone*.

WRITINGS (Essays by Macaulay, by Carlyle, by Whipple, by Hazlitt, by Thackeray; also see Taine, II. 252–258; Ward, IV. 186–193). "Walter Scott ranks in imaginative power hardly below any writer save Homer and Shakespeare. His best works are his novels; but he holds a high place as a poet, in virtue of his metrical romances and of his lyrical pieces and ballads. He was the first great British writer of the Romantic school, and the first who turned the thoughts and hearts of his countrymen towards the Middle Ages." — *Smith*.

The Lay of the Last Minstrel brings the 16th Century to the 19th. It is a story of the Scottish border, narrated by an old minstrel, in the simplest and most natural manner. It has all the life of an old ballad, and all the varied incidents and sentiment of a romantic novel. All is fresh, interesting, and picturesque — no philosophizing, no melancholy, but an exciting story, well told.

Marmion, which most critics call Scott's greatest poem, considered as a work of art, also tells a story of the Scotland of older days. It is a narration of the war that culminated in the battle of Flodden Field, and its most vivid passages are those that describe the battle. Its greatest

fault is that it is too melodramatic, but "it contains passages of poetic fire which Scott never equalled elsewhere."
— *Prescott*.

The Lady of the Lake, Scott's best known poem, is calmer and more graceful in treatment than *Marmion* or *The Lay of the Last Minstrel*. It is the romance of love and war rather than the romance of battle. Its descriptions are considered especially fine. It brought Scott to the pinnacle of literary fame.

The Waverley Novels were published anonymously till 1827, when Scott owned their authorship. They do not portray character, but action. The most popular are: *Waverley*, a story of the Pretender's attempt to gain the English throne; *Old Mortality*, of the Scotch rebellion of 1679; *Ivanhoe*, of Richard Cœur de Lion, 12th Century; *Kenilworth*, of the times of Elizabeth; *The Talisman*, of the Crusades of the 12th Century; *Quentin Durward*, of a Scotchman among the French, 15th Century; *Guy Mannerling*, less historical than social; *Rob Roy*, of the Highland Scotch wars of the early 18th Century; *The Heart of Midlothian*, with its characters, Effie Deans and Jeanie Deans; and the touching romance, *The Bride of Lammermoor*.

Scott's descriptions are picturesque, and his narrative is flowing and vivid. He imagines and brings to life the spirit of the times in which his stories are placed. He had a deep insight into character and into human motives. The novels are criticised as being historically incorrect, but they are readable and inculcate a love for history. The stories are natural and fresh, but lack force and concentration, and sometimes impress us as "stagey" and unreal. Usually, however, all is clear and vivid, and the reader seems to be a living contemporary of the hero of the story.

"The author swept over the whole range of character with entire freedom as well as fidelity, ennobling the whole

by high historic associations, and in a style varying with his theme, but where pure and classic flow was tintured with just so much of poetic coloring as suited the purpose of romance. It was Shakespeare in prose." — *Prescott*.

Without deep analysis or the highest art, Scott stands as the favorite romancer; and whatever his faults, he never fails to arouse and retain interest.

Percy Bysshe Shelley (1792–1822).

"A romance of mystery and grief, passing at the moment when the stormy dawn was yielding to the noonday calm." — *Welsh*.

LIFE (by Symonds, in the English Men of Letters Series; also see Oliphant, III. 37–109). Born of a rich country aristocracy, he was always out of tune with his surroundings. He

early became a republican, a communist, and a sceptic. He was educated at Eton and at Oxford, from which he was expelled because he published a tract, *On the Necessity of Atheism*. Cast off by his father, he lived a roaming and varied life, until 1818, when he left England for Italy, where he wrote his best poems, and where he resided till his death by drowning in the Gulf of Spezia.

"We discern the noble image of that courageous and enduring element in the poet which gives force to his gentleness and dignity to his innocence, and which, through all his errors, his sufferings, his inward and outward storms, leaves us at last with the conviction that 'there is nothing which a spirit of such magnitude cannot overcome or undergo.'" — *Myers*.

WRITINGS (Dowden, 60–64; Taine, II. 265–269; Ward, IV. 348–356). "His world is throughout beyond our own. The laws of life are suspended or transformed. We move in this world between heaven and earth, — abstraction, dreamland, symbolism." — *Taine*.

Queen Mab.

Alastor.

The Revolt of Islam.

Prometheus Unbound.

Cenci.

Adonais.

The Cloud.

To the Skylark.

Queen Mab. Spiritual and unreal, poetic and visionary. Not so good as his later work.

Alastor. The spirit of solitude; descriptive and reflective; the embodiment of Shelley's early dreams. It has no action, tells no story, teaches no lesson, but it is full of the melody of words. "It was pure poetry, music such as charmed the ear and filled the mouth with sweetness." — *Mrs. Oliphant.*

The Revolt of Islam. A weird, mythical story, with unreal scenes, with verse that is a stream of melodious poetry, typical of Shelley's revolt against the existing order.

Prometheus Unbound and *The Cenci* are noble tragedies of reflection and rebellion. They combine the weird and the beautiful, the terrible and the ideal; they contain the finest imagery and the noblest dignity.

Adonais. An elegy on the death of Keats, and, next to *Lycidas*, the finest in the language. It has the finest literary finish and is the most popular of Shelley's longer poems.

Shelley's *Lyrics* are his best creations; in their way they are perfect. They defy analysis; now merely melodious, now deeply thoughtful; now mystic, now suggestive, and always charming. The best are *Ode to the West Wind*, *The Cloud*, *To the Skylark*, *To Night*.

John Keats (1795–1821).

"No one else in English poetry, save Shakespeare, has in expression quite the fascinating felicity of Keats, his perfection of loveliness." — *Arnold.*

LIFE (by Rossetti; by Coburn, in the English Men of Letters Series; also see Oliphant, III. 111–129). Born in London; the son of a stable-keeper; he was early left an orphan. After a mediocre education, from 1810 to 1815 he studied medicine. For two years he practised in the London hospitals, and gave his leisure to verse-writing; but in 1817 he abandoned his profession and gave his life to poetry, for to

Endymion.

Hyperion.

Lamia.

The Eve of St. Agnes.

Ode to a Nightingale.

Ode to a Grecian Urn.

him poetry "came as naturally as leaves to a tree." Though suffering from consumption, and the merciless attacks of the Reviews, he wrote such poetry in the next two years that he placed himself at the head of the poets of the sensuous and the beautiful. In 1820 he moved to Italy for his health; but without avail, for he died there at the age of twenty-five. "No poet who has done so little bears a higher fame." — *Mrs. Oliphant*.

WRITINGS (Stedman, 18, 104-105; Taine, II. 295; Ward, IV. 428-437).

"A thing of beauty is a joy forever." — *Keats' Endymion*. An intellectual and spiritual "yearning passion for the beautiful" was Keats' actuating ambition. "I have loved the principle of beauty in all things," he said.

Endymion, *Hyperion*, and *Lamia*, founded upon Greek legends, are classical in subject. They are intense and tropical, and abound in delicate imagery. They are poetic and eloquent, and seem almost inspired by the spirit of old Greek art.

The Eve of St. Agnes. A romance of old Scotch superstition; is more controlled and repressed than *Endymion*, less flowery, but more melodious and graceful.

Keats' best, like Shelley's, is found in his lyrics, which breathe all the imagination and sensitive delicacy, the picturesqueness and artistic beauty of the completest poetic development. They are graceful and well-nigh perfect. The poems themselves will prove it, "prove it far better than anything which can be said about them will prove it. To show such work is to praise it." — *Arnold*.

Keats was the apostle of beauty for its own sake.

The other poets of this era whose fame is assured are: —

Thomas Hood (1789-1845), the poet of the pathetic and the humorous, whose masterpieces are *The Bridge of Sighs* and *The Song of the Shirt*.

Samuel Rogers (1763–1855), a rich London banker; in poetry a disciple of Pope; had not enough strength and fire to kindle immortal flame in the *Pleasures of Memory* and *Italy*.

Leigh Hunt (1784–1859), journalist, essayist, and poet; best known to our age by his *Autobiography*, whose *Story of Rimini* has been called, with excess of praise, the finest narrative poem since Dryden; and

Walter Savage Landor (1775–1864) (see Dowden, 159–190), the founder of the “Art School in Poetry,” and the connecting link between the poetry of the Revolution and that of the Victorian Age. Independent, artistic, and classical are *Gebir*, *Heroic Idyls*, *The Hellenics*, and *Imaginary Conversations of Literary Men and Statesmen*. His prose and poetry rank equally high, and both are dainty and classic.

Rev. Sidney Smith (1771–1845).

“A very unclerical clergyman.”—*Mrs. Oliphant*.

Essays in the Edinburgh Review.

Letters on the Subject of the Catholics.

(*Oliphant*, II. 44–46, 58–59; *Minto*, 354–357; *Morley*, 136–138.) Educated at Oxford; he wished to become a lawyer, but lack of money compelled him to turn clergyman. In 1797 he went to Edinburgh and lived there five years. With his friends, Jeffrey, Murray, and Brougham, he projected and founded the *Edinburgh Review*, and wrote most of the articles for the first number. Though later he returned to his work in the church, he never reached fame as a preacher. His essays, on subjects the most varied,—religious, sociological, political,—abound in deep sense and sparkling wit. They are sound, epigrammatic, and individual. Ridicule, without venom, is his weapon; and in argument he uses it vigorously.

Francis Jeffrey (1773-1850). *The Edinburgh Review.*

"Acuteness, vivacity, and brilliancy are his most prominent intellectual qualities." — *Nicoll*.

(Morley, 135-139; Oliphant, II. 43-63; Minto, 352-354.) Educated at Edinburgh, Glasgow, and Oxford, he was admitted to the Edinburgh bar in 1794. His advancement in his profession at first was not rapid, and he gave much of his time to essay-writing. Grouped about him was a circle of his friends, young lawyers whose liberalism in politics kept them from hope of the favor of the courts. One of them, Sidney Smith, proposed that they set up a Review. The others acceded, and for more than forty years the name *Edinburgh Review* conjured up the names of Jeffrey, Brougham, and Smith. The first number appeared in 1802, and "the effect was electrical." "The learning of the new journal, its talent, its spirit, its writing, and its independence were all new; and the surprise was increased by a work so full of public life springing up suddenly in a remote part of the kingdom." — *Lord Cockburn*. This Whig journal was the most ambitious literary undertaking of the age, the most admired, and the most feared, while itself was fearless. Jeffrey was named the "arch-critic." "It is certain that there has no critic appeared among us since who was worth naming beside him. He was not deep enough, pious or reverent enough to have been great in literature; but he was a man intrinsically of veracity: said nothing without meaning it to some considerable degree; had the quickest perceptions; excellent practical discernment of what lay before him. I honestly admired him." — *Carlyle*.

With the fame of the *Edinburgh Review* grew that of its editor, and Jeffrey rapidly rose to honors at the bar. In 1820 he was elected Rector of Glasgow University; in 1829, Dean of the Faculty of Advocates; in 1833, Judge of the Court of Session. As an editor and critic, not as a lawyer, his fame will last. In forcible and copious style

he criticised the poems produced by the "Lake School," always using ridicule and satire as his sharpest weapons.

For six years the *Edinburgh Review* held undisputed sway and was the only great political and critical magazine.

Charles Lamb (1775-1834).

"His work is small in quantity, but how rare and delicate is it in quality." — *Nicoll*.

Essays of Elia.

Tales from Shakespeare.

LIFE (by Ainger; Writings; Minto, 537-539; Oliphant, II. 1-18; Taine, II. 248).

This 19th Century essayist wrote in the most pleasing and graceful style of the 18th. He was born in London, the son of a lawyer's clerk; was educated at Christ's Hospital; a schoolmate of Coleridge. At fifteen he became clerk in the South Sea Office, which he left three years later for a like position in the East India House, where he remained thirty-three years, till 1825, when he was pensioned. This quiet outer life contrasts with that at home. He inherited insanity; he himself passed some time in a mad-house, and his sister Mary killed their own mother. From that time Charles sacrificed himself to the guardianship of his sister, and made his life one of continuous self-devotion.

Lamb's first literary productions were some verses of slight merit; *John Woodvil*, a tragedy in Elizabethan style, which the *Edinburgh Review* severely and justly criticised; and a farce that was a failure.

Tales from Shakespeare, written with the help of his sister, have always been popular, and have done much to turn young readers to the works of the great dramatist.

Essays of Elia, originally appearing in the *London Magazine*, made Lamb's fame secure. Here, in a quaint, old-fashioned style, learned from some of his 16th Century favorites, he thoughtfully and laughingly sought out the key to the human riddle. Gentle and retrospective, he

imitated no one, and none since has been able to imitate him. His humor is delicate, tender, and even sentimental; it is emphatically literary and personal; we read the book and we know the man. "Lamb's memory will retain its fragrance as long as the best spice that ever was expended upon the Pharaohs." — *Southey*.

Leigh Hunt (1784–1859) and **Walter Savage Landor** (1775–1864) have been mentioned as poets. They are even better known as essayists: the latter forcible and too highly polished; the former simple, graceful, and felicitous.

The other prominent essayists belonging strictly in this era are Hazlitt, Wilson, and Lockhart.

William Hazlitt (1778–1830) is best known by his literary criticisms and his *Table-Talk*. His criticisms are always forcible, always made in telling style and high-sounding phrases, but sometimes sacrifice truth to a striking statement and to eloquence. "His best passages are generally an accumulation of short, pithy sentences, shaped in strong feeling, and colored by picturesque associations, but repeating rather than corroborating each other." — *Stephen*.

John Wilson (1785–1854), "Christopher North," as he signed himself, studied at Glasgow and at Oxford, from which he graduated as the best scholar and greatest athlete. For some time he lived quietly on an inherited fortune, then practised law, till the establishment of *Blackwood's Magazine* opened the field in which he best exercised his powers. He was afterwards Professor of Moral Philosophy at Edinburgh University, and in 1851 retired on a pension of £300.

His critical contributions to *Blackwood* are eloquent, but their value is marred by their extravagance and gorgeousness of praise or of blame. *Noctes Ambrosianæ*, his most popular work, contains some fine descriptions of nature and

striking sketches of character; but the fame of most of his writings is ephemeral.

John Gibson Lockhart (1794–1854) was a contributor to *Blackwood*, and afterward editor of the *Quarterly Review*. His *Life of Scott* stands second only to Boswell's *Johnson*, as a well-drawn, vivid biography. "He was an excellent editor, accurate and punctual in money matters, and exercising wisely and well his privileges over the articles submitted to him." — *Nicoll*.

Thomas De Quincey (1785–1859).

"The English Opium-Eater."

*Confessions of an English
Opium-Eater.*

Contributions to Blackwood.

LIFE (by Masson, *English Men of Letters Series*; see also Minto, 31–49; Oliphant, II. 18–29; and his *Confessions*). Though De Quincey is usually considered a Victorian author, he wrote his best before 1837, and in thought, association, and feelings is nearly connected with the essayists of the first part of the century. He was born in Manchester, the son of a rich merchant, who early left him an orphan. As a child De Quincey was distinguished for the excellence of his Latin verses. At Oxford he studied only what he pleased and lived as a hermit, though he frequently went to London and met literary men. In 1808 he went to live at Grasmere, the home of Wordsworth, and there principally resided for nearly thirty years. In 1804 he began the use of opium, which he carried to the greatest excess. In 1821 he gained sufficient mastery over himself to allow literary composition, and from that time devoted himself to magazine articles. Personally eccentric, he had great conversational powers. Quiet and shy, he was yet humorous. His lack was on the active side of life. He was certainly a genius.

WRITINGS (Morley, 142–148; Oliphant, 20–29; Welsh, 299–300). The charm of De Quincey is not what he says,

it is the way in which he says it. He carefully elaborates, polishes his work, and attains the greatest melody and harmony of English prose.

His political criticism was always from the Tory side, from the standpoint of an aristocrat, and, while always vigorous in language, lacks the vigor of deep and interested thought. His literary criticism is of the most calm, unprejudiced kind. He could use ridicule, but he used it sparingly. He could see the faults of his friends and the merits of even a poor book; he had a breadth of critical spirit unequalled among his contemporaries.

The Confessions of an English Opium-Eater tells the story of De Quincey's own life, especially of his struggle with laudanum. This book is polished and original; involved, yet exact and careful; and is extremely poetical in thought and in diction. It wanders into long digressions, but they are all interesting, as throwing light upon his own life and mind.

The best of his shorter essays are *Joan of Arc*, finished and eloquent, and *Murder Considered as One of the Fine Arts*, witty, original, and ironical.

Of his style, Welsh says: "His charm, his merit, indeed, is not so much in the novelty of his thoughts as in the dazzling force of his rhetoric, his word-painting, his rhythm, his majestic swells and dying falls, which are to his bare ideas as autumn's gorgeous dyes to the landscape."

X.

THE VICTORIAN AGE.—1837— .

THE AGE OF PROGRESS. — DEVELOPMENT OF NATURAL SCIENCE. — SUPREMACY OF THE NOVEL. — POETRY ARTISTIC AND CLASSICAL. — ESSAYS POLISHED AND THOUGHTFUL. — CRITICISM AND HISTORY TREATED PHILOSOPHICALLY.

1837-
Victoria.
1840.
Penny Postage.
1846.
Repeal of the Corn Laws.
1846-1847.
Famine in Ireland.
1848.
Revolution in France.
1850.
Australian Colonies Bill.
Discovery of Gold in Australia and in California.
1851.
The Ecclesiastical Titles Act.
1851.
The *Coup d'état* in Paris.
1852.
Napoleon III., Emperor of the French.
1853.
The Vienna Conference.
1854.
The Crimean Campaign.

Politics and Society (Green, 840-844; Bright's English History, Vol. IV.; Mackenzie's Nineteenth Century; McCarthy's History of Our Own Times; Trevelyan's Macaulay). An era of peace rather than of war. The only exception, the Crimean War, was in aid of Turkey, which was oppressed by Russia; but in 1856 Russia had to yield and consent to the Peace of Paris.

The troubles in India ended by a change of government, by which the Queen became the sovereign of that country.

The Chartists, a body of extreme radicals, who had imbibed the French doctrines of Socialism, demanded reform. They petitioned Parliament in six points: "Universal suffrage; annual parliaments; secret voting, — vote by ballot; abolition of property qualification for a seat in the House of Commons; payment of members; equal electoral districts." Most of these demands have since been acceded.

1856.

Treaty between Russia and Turkey, England, France, and Sardinia.

1857.

Troubles in India.

1857.

Commercial Panic.

1858.

Victoria proclaimed Sovereign of India.

1858.

Admission of Jews to Parliament.

1861.

Death of Prince Albert.

1861-1863.

Civil War in the United States.

1866.

Gladstone becomes leader of the House of Commons.

1867.

The Reform Bill.

1868.

Disraeli, Prime Minister.

1869.

Gladstone, Prime Minister.

1870.

War declared by France against Prussia.

1870.

The Irish Land Act.

1870.

The Elementary Education Act.

1871.

Peace between France and Germany.

1872.

The Ballot Bill.

In 1846 the Corn Laws were repealed, and England had held to the policy of Free Trade.

Party politics have wavered, and at one time Disraeli has been at the head of the government, at another Gladstone.

Irish discontent has been alleviated by the disestablishment and disendowment of the Irish Church, by the Land Act, and by the abolition of religious tests for holding office; but the discontent still exists.

National education has been secured by the Elementary Education Act of 1870. England is at present peaceful and prosperous.

To characterize modern society is hard, because it is modern. Wealth has increased; the middle classes have risen to a commanding position; but the struggle between labor and capital is not yet settled. However, the laboring class is becoming better educated, and gaining a position higher and stronger than ever before. General prosperity has never been greater.

In religion, enthusiasm and dogma have given way to reason and calm. This tendency toward reason, toward utilitarianism, has been both a help and a hindrance to literature. It has developed a literature of science. It has produced a Darwin, a Huxley, a Mill, and a Spencer. At the same time it has had the

1874.
Gladstone resigns,
and Disraeli becomes
Prime Minister.

1878.
The Treaty of Berlin.

1879.
Formation of the
Irish Land League.

1880.
Gladstone, Prime
Minister.

1881.
The Irish Land Bill.

1886.
Lord Salisbury, Prime
Minister.

1887-
Irish Troubles.

tendency to dry up the life of the ideal, the spiritual, to leave the bare husk of the real to be cut up, weighed, and utilized.

The principal development of this era is the novel as an all-absorbing literary form. It is written to amuse, to teach a moral, an intellectual, or even a physical lesson. It embodies poetry or science, religion or philosophy. Whoever wants to gain the ear or the eye of the public appeals to it through the novel. From the throng of novelists three stand out as pre-eminent, — Thackeray, Dickens, and George Eliot.

William Makepeace Thackeray (1811-1863).

"He is a counsellor rather than an observer, a judge rather than an artist." — *Taine*.

Vanity Fair.
Pendennis.
The Newcomes.
Henry Esmond.

LIFE (by Trollope, in the English Men of Letters Series; see also Morley, 327-333).

Born in Calcutta; educated at Charter House and at Cambridge University. Intending to be an artist, he spent some time abroad in study. He lost a small inherited fortune; could not live by art but endeavored to live by literature. He wrote for the magazines and for *Punch*. In 1848 he completed *Vanity Fair*, which made his reputation and placed him the rival of Dickens. Soon after he lectured on *The English Humorists*, in England, and in America in 1852-1853. From 1850 to 1860 he wrote his other great novels. In 1860 he became editor of the *Cornhill Magazine*; held the position two years; afterwards contributed to the magazine till his death, in 1863. He lacked confidence in himself. "He was always inclined

to look rather on the dark than on the sunny side." — *Nicoll*.

Thackeray was a deep student, took the 18th Century essayists as his models, and so made his style graceful.

WRITINGS (Taine, II. 367–401; Tuckerman, 298–302).

"*Vanitas vanitatum*, all is vanity, is his often-repeated cry; none knew better than he with what richly gilded coverings we are apt to clothe the evil passions and desires of our nature." — *Nicoll*. The characteristic of his writings in general is his hatred of snobbery and of hypocrisy, and the counterbalancing love of the honest and the fearlessly true.

Vanity Fair. A story of hypocrisy, of worldliness, of fortune-hunting; sarcastic but true, cynical but real. The character of Becky Sharp is one of the clearest-cut in the language.

Pendennis and *The Newcomes* teach the same lesson of selfishness and laugh the same laugh of cynicism. They are both intensely sarcastic and lash mankind with a stinging whip. They show us the manners of a certain class of English society in the middle of the century.

Henry Esmond. The most artistic of Thackeray's stories; faithfully reproduces the history, the manners, and the sentiments of the time of Queen Anne. Here he reproduces even the language and expression of the past. Here cynicism is laid aside for sympathy; goodness and truth are directly praised, not negatively, as the opposites of the evil that he would crush. The character of Esmond is noble and heroic.

Thackeray, with realistic spirit, saw that no man is either all good or all bad, but that every man is a mixture of both in certain varying proportions. Place a man in different circumstances, and he will be a different man. Humanity by nature is not noble, and the constitution of society makes it more ignoble still.

Charles Dickens (1812-1870).

"His thought is a mirror; not the smallest or ugliest detail escapes him." — *Taine*.

LIFE (by Ward, in the English Men of Letters Series; by Marzials, in the Great Writers Series; also see *David Copperfield*; Morley, 319-327). This most popular novelist of recent times was the son of a government clerk, a Mr. Micawber sort of man, who subjected himself and his family to the petty trials of poverty. Charles was early a great reader and a ready story-teller. At the age of ten he began the struggle for existence and worked in a blacking warehouse at six shillings a week, while his father was in prison. From 1824 to 1826 he was sent to school. In 1828 he began to study shorthand, and in 1831 he became a reporter. Over the signature "Boz," he wrote short sketches for *The Old Monthly*. These attracted the attention of a publisher, who asked him to supply the text for a series of humorous pictures. The result was the *Pickwick Papers*. To *Bentley's Miscellany* he contributed the story of *Oliver Twist*. He at once attained fame, and was well paid for his stories. The rest of his life he devoted mainly to writing his great novels; he travelled much, lived in ease, and left a large fortune. His characteristics as a man were energy and self-confidence.

WRITINGS (*Taine*, II. 339-366; *Tuckerman*, 295-298; *Welsh*, II. 440-454).

Shakespeare has been called "the thousand souled"; Dickens might be called "the camera-minded." He sees and faithfully images every detail. And yet he does more: he invests what he sees with a rare humor, which is the most prominent quality of his writings. It is what places the *Pickwick Papers* above *Dombey and Son*, and *Martin Chuzzlewit* above *Nicholas Nickleby*.

Pickwick Papers.
David Copperfield.
Oliver Twist.
Nicholas Nickleby.
Old Curiosity Shop.
Bleak House.
Little Dorrit.
Martin Chuzzlewit.
Tale of Two Cities.

His pathos does not suit the fashion of our times, and all agree in regarding it as "immeasurably inferior to his humor, looking upon the former as coarse and unrefined, and ridiculously sentimental." — *Nicoll*.

The mission of Dickens was not, like Thackeray's, to satirize society, but, with acutest realism, to mirror the life that was being lived all around him. His narratives are a series of pictures—see *Oliver Twist*. His humor and pathos are sometimes to be found on the same page—see for instance *The Old Curiosity Shop*, with the inimitable Dick Swiveller and charming Little Nell.

In *Martin Chuzzlewit*, Dickens' genius most nearly approaches that of Thackeray. Here he unmasks hypocrisy with a touch that, but for its humor, is like that of *Vanity Fair* or of *The Newcomes*. How well character is depicted in this single line: "The very first word he learned to spell was 'gain,' and the second (when he got into two syllables) was 'money.'"

Dickens' own favorite, and that of most of his readers, is *David Copperfield*. To a certain extent it is his autobiography. Simple and spontaneous, like his other novels, with great purity and humanity of feeling, and with artistic success, it creates characters whom, when we have once formed their acquaintance from the pages of the book, we seem always to have known.

In *Bleak House*, called by some his best novel, he rises from the lower strata to a higher society, and gives a graphic picture of the sufferings of the heart.

He writes not for the educated classes, but for all. He sees the nobility hidden in poverty, the hero amongst the toilers. He sometimes goes beyond realism and to the excess of caricature. Such is his power of delineation, such his humor, such his sympathy, that in popular estimation he must hold first place among modern novelists.

Charlotte Brontë (1816-1855).

"She defends the initiative and independence of women."
— *Taine*.

LIFE (by Mrs. Gaskell; by Birrell, in the Great Writers Series; Swinburne's *Notes on Charlotte Brontë*; *Charlotte Brontë*, by Reid; Life of Emily Brontë, by Miss Robinson; Morley, 337-340).

A clergyman's three daughters, Charlotte, Emily, and Anne Brontë, in 1846 printed *Poems by Currer, Ellis, and Acton Bell*, of little merit and of slight reputation. Two of these three girls had been school-teachers, Charlotte in Brussels, Emily in Halifax. When their poems appeared, each was writing a novel, — Charlotte, *The Professor*; Emily, *Wuthering Heights*; Anne, *Agnes Gray*.

First published was *Wuthering Heights*, of pantheistic, tragic intensity, yet with no vulgarity. Its darkness of nature is tedious; its power is morbid.

Jane Eyre has great intensity, great virility, combined with a keen feminine perception of character. Its general defects are its lack of restraint, its unrelieved darkness, its monotony, and its lack of humor.

Villette is an autobiography of Charlotte Brontë's experiences as school-teacher at Brussels. It is overpraised by Swinburne.

"Coarse materials she too much deals with, and her own style has something rude and uncompromising in it not always in accordance with customary ideas of what is becoming in a female writer; but it would be scarcely possible to name a writer who, in handling such difficult subject-matter, carries the reader so safely through by the serene guardianship and unconsciously exercised influence of her stainless purity and unblemished rectitude." — *Roscoe*.

Jane Eyre.
The Professor.
Shirley.
Villette.

Sir Edward Bulwer Lytton (1805-1873).

"One of the most industrious literary craftsmen of the Victorian era." — *Nicoll*.

(Morley, 297-299; Molloy's *Famous Plays*, 259-313; Stedman, 254, 255; Tuckerman, 293, 294, 314.) In 1826 graduated from Cambridge University; he early wrote stories. His first of note was *Pelham*, Lytton's model gentleman, whose character is a mixture of all that is good with all that is bad to form a something that is fashionable. His novels and dramas, mostly sentimental and revolutionary, kept him before the public. In 1832 he was elected member of Parliament, and in 1866, on account of his high political rank, was made peer. He was politically and socially powerful, rich, but selfish, lacking heart and human sympathy.

His writings are ambitious and instructive; they are noted for their "marvellous jewelry of thought and fancy, brilliant with many dyes." He wrote the drama and the novel of manners, portrayed contemporary life. He is too exact a copyist, too literal; he has not enough of the great and broad ideal or of deep imagination. He lacks free invention; his novels are exact and narrow. He wrote for "middle-class intellects."

His historical novels are exceptions; they are archaeologically and historically accurate, are interesting and picturesque.

Lytton is the great love dramatist of the century, and the best pictorial novelist after Scott.

His son, Robert Lytton (1831-), "Owen Meredith," wrote *Lucile*, a novel in verse, that for a time placed him in a higher position than that production warrants.

Dramas :

Lady of Lyons.
Richelieu.

Fiction :

Eugene Aram.
Rienzi.
Last Days of Pompeii.
The Last of the Barons.
The Caxtons.

Charles Kingsley (1819–1875).

"One of the good influences of the age" — *Mil.*

Hypatia.

Westward Ho !

LIFE (by Mrs. Kingsley; see also Morley, 351–352; Ward, IV. 608–609). A Cambridge graduate, he was for some time a clergyman, then Professor of History at Cambridge. In 1873 he was appointed Canon of Westminster. Always active and energetic, he accomplished much in varied lines of work.

His first literary success was *The Saint's Tragedy*, a dramatic poem, founded on the legend of St. Elizabeth of Hungary.

Alton Locke and *Yeast* are novels illustrating contemporary life, especially the stir created by the Chartist movement.

Hypatia is a vivacious and powerful historical novel.

Westward Ho ! a stirring and nervous story of adventure, is somewhat anachronous. It aims at Elizabethan times, but its language and customs reach back only to the age of Cromwell.

His verses are musical, but monotonous, and the rhythm is sometimes crude.

His work is always personal and manly. "Kingsley had imagination, feeling, some insight, a great affection for man and nature, a true interest in things as they are and ought to be, — above all, as they ought to be!" — *Henley*.

Benjamin Disraeli, Earl of Beaconsfield
(1804–1881).

"Entirely original, and never echoing any other writer." — *Nicoll*.

Vivian Grey.

Coningsby.

Lothair.

Tancred.

Endymion.

LIFE (Essay by Bryce; see also Morley, 296; Oliphant, II. 312, 316; Tuckerman, 292–293). The son of Isaac D'Israeli, author of *Curiosities of Literature*. By his perseverance and genius as a statesman, he made himself leader of the Conservative party in England, and held the position of Prime Minister.

Some of his novels are affected, yet their style is clear and epigrammatic. Political satire abounds, and many of his characters are incisive portraits drawn from life. These novels are never immoral, but lack a positive conception of morality. Expediency, not right, is the notion of virtue possessed by his characters, who are taken from a world above that of his readers, — a society of politicians, rich merchants, eminent people.

Disraeli's popularity as a novelist is, doubtless, to a great extent due to his prominence as a statesman.

George Eliot (1820-1880).

The dramatic novelist, the moral teacher, the hopeful philosopher.

LIFE (by Miss Blind, in the Famous Women Series; by Cooke; see also Tuckerman, 288-290; Welsh, II. 470-471).

<i>Adam Bede.</i>
<i>Mill on the Floss.</i>
<i>Silas Marner.</i>
<i>Romola.</i>
<i>Felix Holt.</i>
<i>Middlemarch.</i>
<i>Daniel Deronda.</i>

"George Eliot" is the pseudonym of Mary Ann Evans, daughter of a land agent and surveyor. She was highly educated in music and in both ancient and modern languages. Her early friends were intellectual and sceptical, and her own mind may have been influenced by her first literary work, a translation of Strauss' *Leben Jesu*. In 1851 she became assistant editor of the *Westminster Review*. In the course of her work she became acquainted with George Henry Lewes, a Positivist philosopher, and joined her life to his. In 1857 she published *Scenes from Clerical Life* in *Blackwood's Magazine*, and in 1859 *Adam Bede* appeared. This placed her at once amongst the most prominent novelists. Her other novels followed at regular intervals. Mr. Lewes died in 1878, and in 1880 she married Mr. Cross, an old friend. In the same year she died, — a wise, intense, emotional, and intellectual thinker, one of the greatest novelists of the world.

WRITINGS (*Life, Writings, and Philosophy of George Eliot*, by Cooke; Lanier's *English Novel*, 188-293; Dowden, 240-310).

George Eliot's novels teach a moral lesson, yet they are not so much didactic as artistic. While Dickens and Thackeray paint pictures of certain classes of society, she depicts the sympathetic panorama of English life of the early Victorian era. Her deep insight into human nature, her moral perception of the beauty of duty, of the sacredness of work, her natural elaboration of a character that is never a caricature, her truthful delineations of life, and her deep philosophical observations have never been surpassed.

She has been blamed for introducing too much philosophy and ethics into her stories, but subtract their ethical interest, and what remains? Life is to her more than a series of worldly joys and sorrows.

Her range of subjects is wide — Methodism, Catholicism, Judaism, are all treated with equal insight and sympathy, as *Adam Bede*, *Romola*, and *Daniel Deronda* respectively prove.

The lesson that she teaches is that the highest joy is found in the surrender of self. In *Middlemarch* this is shown by a history of failures; in *Daniel Deronda*, by a struggle for the ideal and its attainment.

Her novels are not so much romances as histories, — not of external events, but of the development of characters. Even in a story that ranks high as a historical novel, *Romola*, the interest does not centre so much upon the Florence of the 15th Century, upon Lorenzo and Savonarola, as upon Tito and Romola, upon the cowardly and the noble in spirit.

In a style at once majestic and minutely perfect, she elaborates her lesson which is thus summed up:—

“Believe that character is a process under immutable law. You are surrounded by a wall of external condition, yet oppose to the shocks of fate a stoical resolution. Man lives in

man. Personal continuance there is none. Believe that human life is a sorrowful riddle ; yet believe, with Fichte, in the moral order of the world. Above all, believe in human sympathy in the hour of overpowering calamity." — *Welsh*.

The other novelists of the era may briefly be mentioned.

Anthony Trollope (1815–1882) worked steadily and accomplished much. His books are too long, do not create characters, and are works of talent rather than of genius. They are trivial in spirit, and none deserve to live except *Barchester Towers* and *The Last Chronicle of Basset*, which faithfully represent a certain class of English life.

Charles Lever (1806–1872) had great ability as a storyteller, but little of the novelist's art. His stories are a collection of fragments. His *Arthur O'Leary* and *Charles O'Malley, the Irish Dragoon*, are stories of adventure, popular with young readers.

Charles Reade (1814–1884) began literature as a dramatist, and his novels are dramatic.

Peg Woffington tells the story of a celebrated actress.

Christie Johnston is a finished and excellent dialect novel of the Scotch fisher-folk.

The Cloister and the Hearth, while not the most popular, is regarded by critics as the best of his stories. It is a picture of the manners of the 15th Century.

Most of his novels were written with a reformatory view: *It's Never too Late to Mend*, dealing with the abuses of prison discipline; *Hard Cash*, with the abuses of private lunatic asylums; *Foul Play*, of the ship-wreckers; *Put Yourself in His Place*, of trades-unions; *The Woman-Hater* advocates woman's rights; his other novels are psychological studies.

He carries the reform idea too far, and sinks the interest of the novel in the minuteness of his tedious though powerful descriptions.

William Wilkie Collins (1824–1889) wrote the melodramatic, sentimental stories, *The Woman in White* and *The Moonstone*.

Richard Doddridge Blackmore (1825–) wrote the idyllic story *Lorna Doone*, which is poetical and even rhythmic.

Thomas Hardy (1840–) succeeds in creating characters as well as in telling a truthful and sympathetic story of peasant life. *Far from the Madding Crowd*, *The Return of the Native*, and *Two on a Tower*, are his best. His novels are never didactic, never dogmatic, but are pure and simple. They are melodramatic rather than tragic.

William Black (1841–), artist, politician, astronomer, and novelist, writes many stories of Scotch character and scenery. He is noted for his descriptions of nature and for his constructive skill. His best novels are *A Daughter of Heth*, *Strange Adventures of a Phaeton*, *A Princess of Thule*, *Macleod of Dare*, *Yolande*, *Judith Shakespeare*.

George Meredith (1828–) left law for lyric poetry and the novel. He paints character with intensity in *The Egotist*, *Diana of the Crossways*, *Rhoda Fleming*, *Richard Feverel*, *Sandra Belloni*, and *Vittoria*.

Thomas Babington Macaulay (1800–1859).

Lays of Ancient Rome.
Essays.
History of England.

"Literary in the first place, but sufficiently charged with action and immersed in business to furnish substance and solidity to his eloquence and style, — to create the observer side by side with the artist, and the thinker side by side with the writer." — *Taine*.

LIFE (by Trevelyan; by Morison, in the English Men of Letters Series; also see Minto, 77–87). The son of a Scotch minister who devoted himself to the abolition of slavery, Macaulay was a precocious boy, fond of reading and of composition. At nineteen he entered Trinity College, Cambridge, where he was distinguished as a classical scholar, a debater, and a verse-writer. In 1822 he received his B.A., and in 1824 was appointed Fellow.

Macaulay's first literary work to receive attention was his essay on Milton, published in the *Edinburgh Review*, the rhetoric and eloquence of which at once gave him a name as an essayist. In 1826 he was called to the bar, but gave little time to law, preferring politics and literature. In 1830 he was elected member of Parliament, where he made himself famous in the Reform debates. 1834 to 1838 he spent in India, where he wrote the Indian Penal Code, and gained the knowledge necessary for his subsequent essays on Clive and on Hastings. In 1839 he was appointed Secretary of War; in 1846, Paymaster-General. In politics he was a staunch Whig, and always stood by his party.

In 1849 he was elected Lord Rector of the University of Glasgow, and Fellow of the Royal Society; and in 1857 he was raised to the peerage as Baron Macaulay.

He was always a great reader, a fluent writer, and possessed a wonderful memory. He was a careful and industrious literary worker, with a great analogical faculty, offset by lack of analysis and of reflection, with a historical imagination, and an optimistic philosophy.

WRITINGS (Morley, 291-294; Stedman, 250; Taine, II. 402-434). The interest in Macaulay's prose is much like that in a novel; that in his poetry like that in an epic. His *Lays of Ancient Rome* are vigorous ballads, on stirring legendary themes. They are criticised as false to the antique, as stilted; but their freshness and vigor, their treatment of heroic subjects, their brilliant diction, will give them a permanent place in literature. The best are *Horatius*, *Virgilius*, and *Ivry*.

Macaulay's *Essays*, historical and critical, are studious and finished narratives, yet so spontaneous and so individual as to seem like conversation. They are not merely philosophical, full of speculative theorizing; but scorning speculation, are absolutely practical. His biographical essays, and his best are such, — witness *Clive*, *Hastings*, *Addison*,

Milton, and *Bacon*,—are studies of character. He sketches these men's lives, and of their actions he is more than a spectator; he judges their motives, but always liberally. He enlightens and convinces; his thought is so active, so impassioned, that his essays become energetic, sustained, oratorical pleas.

The *History of England from the Accession of King James II.* has been called "an epic poem of which King William is the hero," and doubtless Macaulay's political feelings sometimes influenced his opinions so far that they depart from strict justice. This history is not merely of any one class, but of the whole nation and all the people. He does this by omitting nothing, by a knowledge of details which he united with a spirit of harmony. He explains causes, describes, narrates, and argues, all in one continuous history. So much is told, and told so clearly, that the *History* is most interesting.

Its faults are that it sometimes draws generalizations that the premises do not warrant, and that it is partisan.

Macaulay's prose style is peculiar and "artificial." The sentences are balanced and oratorical, and abound in striking figures of speech, especially antithesis and climax. He exaggerates to make his statements more forcible; and with his perfect simplicity, clearness, and brilliant animation, he is always readable and interesting.

Thomas Carlyle (1795–1881).

"The Censor of the Age."

LIFE (by Garnett, in the Great Writers Series; *Reminiscences*, by Froude; see also, Minto, 131–147). Born in Dumfriesshire, the son of a Scotch peasant; educated at Annan Academy and the University of Edinburgh. He was teacher of mathematics,

Sartor Resartus.

The French Revolution.

Heroes and Hero-Worship.

Past and Present.

Oliver Cromwell's Letters and Speeches.

Life of Frederick the Great. Essays.

and began the study of theology, but liked neither profession. In 1818 he went to Edinburgh and lived for some years by tutoring and literary hack-work. In 1828 he retired to a small estate among the Scottish mountains and there lived six years, engaged in writing. In 1834 he moved to Chelsea, a suburb of London, with which his name is intimately connected. The "Sage of Chelsea" here wrote his great books and gave several series of popular lectures. His great literary work was completed in 1865, and in that year he was appointed Lord Rector of Edinburgh University. He died in 1881, after concentrating a lifetime upon his books.

He was dignified, conscientious, independent, of inflexible integrity, but ill-tempered, malicious, and uncharitable.

WRITINGS (*The Story of Thomas Carlyle*, by Arnold; Taine, II. 435-476). "Feeling and natural impulses chained his strong intellect to their service; and instead of scientific analysis and solid argument, the result is a splendor and originality of imagery and dramatic grouping that entitles him to rank near Shakespeare, or with whoever may be placed next to our received ideal of the incomparable." — *Minto*.

Carlyle's *Essays* introduced German literature into England, and the German metaphysical bent and aptitude for universal ideas manifested by Carlyle's impassioned and poetic inspiration have transformed English thought. The essays on the French Revolution and on English authors prove his deep insight into character. His enthusiastic fancy led him into strange obscurities, and here, as always, he shows his gloomy philosophy and preaches his gospel of work.

The *Life of Sterling* "throws light on Carlyle's personal character — his half-contemptuous, half-pitying estimate of most of those with whom he came in contact — and on his

religious belief, which may be described as Catholicism *minus* Christianity."

Sartor Resartus is a history of the development of Carlyle's own mind. Here he indulges his strange humor and derision of the established order, and pleads for the performance of duty and the dignity of work. This is the philosophy of clothes, and regards all externality as but emblems of the spiritual.

Heroes and Hero-Worship shows Carlyle's aristocratic feeling. "Instead of analyzing, as De Quincey might have done, the elements of greatness in his heroes, or of producing, as Macaulay might have done, argumentative arrays of actual, undeniable achievements as the proof of their title to admiration, he exercises his ingenuity in representing their greatness under endless varieties of striking images; the hero is 'a flowing light-fountain of native original insight, of manhood and heroic nobleness'; 'at all moments the Flame-image glares in upon him'; 'a messenger he, sent from the Infinite Unknown with tidings to us.'"—*Minto*.

Letters and Speeches of Oliver Cromwell and *The French Revolution* again manifest Carlyle's hero-worship. These histories are accurate and scholarly, and present a series of pictures imaginatively impressive and effectively grouped. They never sacrifice truth to rhetoric or to personal feelings, and are so trustworthy as to be additions to the sum of human knowledge.

Carlyle's style is rugged and singularly forcible. Neglecting the ordinary rules of grammar, he indulges in bold metaphors, striking comparisons, and habitual exaggeration. His humor is fierce, sneering, contemptuous, Germanic. He is always independent and manly. "I have the miraculous breath of Life in me, breathed into my nostrils by the Almighty God."

Matthew Arnold (1822-1888).

"The development of all that is highest, finest, most humane in human life, that was the one great thing he lived for, the one great thing that he tried to teach the world." — *Savage*.

Poems.

Essays in Criticism.

Literature and Dogma.

(Stedman, 90-100; *Scribner's Magazine*, VII. 463; VIII. 281; *Westminster Review*, 80, 469; *British Quarterly*, 42, 243.)

The son of the famous Dr. Thomas Arnold of Rugby; he was educated under the supervision of his father at Winchester, Rugby, and Oxford. Here he obtained the prize for English verse, and in 1845 was appointed Fellow. In 1847 he became secretary to Lord Lansdowne. From 1851 till near his death he was Inspector of Schools. In 1857 he became Professor of Poetry at Oxford University. In 1883, and again in 1886, he visited America, and to the *Nineteenth Century* contributed *A Word about America and Civilization in the United States*. In these, with a cutting whip, he lashes the sore spots of our society, but "they have been inevitable, and we will rise above them." Not America alone has he criticised, but all modern civilization, and the impulse of all has been to raise and better the world.

Arnold's *Poems* are classical and cultured. "To the imaginative power of a true poet he adds a delicacy and refinement of taste, and a purity and severity of phrase, which uncultivated readers often mistake for boldness." — *Nicoll*. The most highly praised are *Sohrab and Rustum*, a narrative poem with oriental theme; *Tristram and Iseult*; and *Empedocles on Etna*. They lack spontaneity and lyrical flow; they are intellectual rather than emotional; they are restrained and dignified; they always plead for beauty and spirituality.

Essays in Criticism is a book of judgments. Here Arnold tries to find what is best in literature, to show to the world why it is best, and to raise the standard of literary taste.

His criticism is seldom personal, prejudiced, or exaggerated, and to a certain extent he succeeded in his attempt "to see things as they are."

Literature and Dogma, an essay towards a better apprehension of the Bible, holds up that book as the great influence and inspiration of morality. Here he manifests his own religious views, and pleads for the noblest and the highest. "He has thought and written himself into the life of this age."

John Henry, Cardinal Newman (1801-1890).

"Our business is with ourselves — to make ourselves more holy, more self-denying, more primitive, more worthy of our high calling."— *Newman*.

Oxford Tracts.

Sermons.

Apologia pro Vita Sua.

Essays Critical and Historical.

(Mozley's *Reminiscences of the Oxford Movement*; *Cardinal Newman*, by R. H. Hutton; see also *Littell's Living Age*, No. 2423; *Contemporary Review*, September, 1890.) Like Cardinal Manning, Newman was the son of a London banker. He was intended for the bar; but his father's fortunes fell, and he turned to the Church as affording a readier livelihood. He was educated at Oxford, where in 1823 he obtained a fellowship at Oriel College. When he became a clergyman, he adopted some Catholic doctrines not believed by the liberals of the Established Church.

He was the leader of the great "Oxford Movement," from 1835 to 1845, and began the celebrated *Oxford Tracts*, which stated the religious belief of his party, who defended the holy Mother Church against her assailants. It was at first his purpose to find that "primitive Christianity" of the early Church teachers, midway between Romanism and Protestantism. In these *Tracts*, so strong were Newman's arguments that he converted others to Catholicism before he had himself turned Romanist; but in 1845 he joined his fortunes with that Church.

For some years he was priest at Birmingham, where he spent most of his life, leaving that town only to perform his duties as rector of the Catholic University of Dublin. Not till 1878 were this great man's services to the Church rewarded; in that year he was made Cardinal. He lived modestly and quietly, and worked as much for the Church of England as for the Church of Rome; and it is on the former that there remains the greatest impress of his life.

His *Apologia pro Vita Sua*, apology for his own life, was written in response to Kingsley's attack upon the truth of priests and of Newman in particular. Newman believed that the history of his religious opinions and the reasons for his change of faith would be the best reply. So the *Apologia* was written, — a finished, logical argument.

Newman's hymn, *Lead, Kindly Light*, is one of the finest of religious poems, and is sung by Christians of all denominations.

Newman has left us "a noble example which we may follow, though at our natural distance, if we will, of a devout and holy life passed in constant association with all that is lovely and of good report, and in entire dependence upon an Unseen Power." — *Jerram*.

John Ruskin (1819—).

"The greatest living master of English prose." — *Welsh*.

(*Poets and Problems* by Cooke; Nicoll, 432–436; *Welsh*, II. 404–408; Essay by Mrs. Tuthill; Essay by Montgomery.) From Ruskin's *Fors Clavigera* and *Præterita* we glean most of

the facts of his life. The only son of a rich father and a pious mother, he was destined for the church, was very strictly brought up, and made to read the Bible over and over from beginning to end. His father taught him the

Modern Painters.

The Seven Lamps of Architecture.

Stones of Venice.

Ethics of the Dust.

Sesame and Lilies.

Crown of Wild Olive.

Pre-Raphaelitism.

Fors Clavigera.

distinctions between good and bad painting by actual examples, and Ruskin early learned to use both eyes and intellect in judging it. He graduated from Christ Church, Oxford, where he gained the prize for English verse. As his father was rich, he decided to follow no profession, but to travel and study art.

He became the friend and enthusiastic champion of the landscape painter Turner, whose pictures had been severely criticised by the reviews. In defence Ruskin wrote his *Modern Painters*, an argument that in landscape painting his contemporaries surpassed the ancients. Though the book was severely condemned, it soon came to be regarded as a great book of criticism; indeed, it is said that Ruskin created a new literature, that of art. Upon this book Ruskin worked from 1840 till 1860, constantly revising and enlarging, till it is now a treatise on the principles of art.

Meanwhile he published *The Seven Lamps of Architecture*, theoretical, artistic, and dogmatic, related to architecture as *Modern Painters* is to painting. Here he shows the artistic relation between the real and the ideal, and teaches the mental and spiritual significance of architecture.

The Stones of Venice is an architectural history of that city, written only after the deepest knowledge gained by personal examination. The air of authority and subtile criticism of art places this book at the head of this sort of literature.

A pamphlet, *Pre-Raphaelitism*, defends his admiration of the pre-Raphaelite school of painters, who went to Nature as their teacher, and painted only what they saw. The members of the pre-Raphaelite brotherhood were Rossetti, Hunt, Millais, and Woolner. The name was given because they took as their models the mediæval artists before the time of Raphael, who painted from nature and not in accordance with rigid artistic dogma. This school extended its influence to literature also, and its great representative there is Rossetti.

Besides his criticism of art, Ruskin has written ethical and educational works. *Sesame and Lilies* tells what he thinks about books, what are the best, and how best read.

Fors Clavigera is a series of letters to the working-men of England, written to deplore competition, division of labor, and use of machinery. With pen, heart, and purse he is striving to lift from his degradation the British workman.

Ruskin's great work has been to instil into others his own deep religious sentiments and his intense love of nature. He shows us what without him we might never have seen, and, learning of him, we benefit thereby. We admire his thought and his way of presenting it. "The ease and grace of Mr. Ruskin's style, his appropriateness of expression, his splendor of imaginative effect, the harmonious roll of his sentences, and the beautiful thoughts sustained in them, make the study of his great works one of the highest intellectual pleasures." — *Nicoll*.

The great scientific essayists of this era are Mill, Spencer, Darwin, and Huxley.

John Stuart Mill (1806–1873).

The disciple of cultured Free Thought.

(Taine, II. 477–517; Dowden, 315–318.)

<i>Logic.</i> <i>Political Economy.</i> <i>Essays.</i>
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As a boy he was precocious; as a man, deep. He is original, slavishly following no old school, but in general allying himself with that utilitarian school of morals and politics, which declares happiness "the sole end of human action, and the promotion of it the test by which to judge of all human conduct."

He is a logician by the inductive method; he carefully proceeds through a multitude of facts to discover and disentangle his principles.

Mill's *Political Economy*, like his *Logic*, is positive in character, is so inductive as to find the cause of a fact only

in its invariable antecedent. Experience and abstraction are its grand principles. It is the most famous *Political Economy* of the era, and few of its judgments have since been disproved. His writings he embodies in a style generally clear and readily understood.

Herbert Spencer (1820—).

"One of the clearest thinkers of the age." — *Smith*.

(Welsh, II. 333–335.) Spencer is a psychologist of the scientific empirical school, which was most highly developed by him. He has combined metaphysics with science, has applied to sensationism the principles of natural science, and has applied the law of evolution to the mind and to society. Experience and materialism are his key-notes. Most logical, simple, and clear are Spencer's arguments and their applications, to believe only what can be proved.

Psychology.
First Principles.
Education.

Charles Darwin (1809–1882).

The Galileo of modern science.

LIFE (by Grant Allen; Life and Letters, by Francis Darwin).

The way for Darwin was paved by Sir Charles Lyell, whose scientific investigations led him to conclude that causes like those now in action, if allowed to act sufficiently long, would have made the earth's surface what it now is; that is, he proved a physical evolution. What Lyell did for physical geography Darwin did for animals and plants.

Origin of Species.
Descent of Man.
Variation of Animals
and Plants under
Domestication.

Darwin was a famous biologist and naturalist, and had already written some monographs, when in his *Origin of Species* (1859) he demonstrated organic evolution to the satisfaction of every eminent scientist of to-day. His explanation of the theory of evolution, of the principle of natural selection, has placed him as an epoch maker, as the master biologist.

Hugh Miller (1802–1856), **John Tyndall** (1820–), and **Thomas H. Huxley** (1825–) are famous naturalists. The first had a peculiar talent for making geology interesting; Tyndall's work in physics was a valuable contribution to science; and Huxley's *Man's Place in Nature* and *Lay Sermons* are additions to literature. Here in no uncertain tone, but with clear, strong voice, he asserts the presence of a Supernatural Power, who alone could bridge over the chasm between the living and the non-living.

This is the age of science, and the scientists are doing their work well. "In any discussion of the recent era, the scientific movement which has engrossed men's thoughts, and so radically affected their spiritual lives, assumes an importance equal to that of all other forces combined." — *Stedman*.

The science of to-day is not antagonistic to poetry. (See *Stedman's Victorian Poets*).

Elizabeth Barrett Browning (1809–1861).

"In fervor, melodiousness, and splendor of genius, Mrs. Browning stands first among women." — *Bayne*.

LIFE (Biographical Essays, by Stoddard; *Two Great English-women* by Bayne; Miss Mitford's *Recollections of a Literary Life*; see also Phillips, II. 448–465). Elizabeth Barrett, the "most beloved of minstrels and women," was the daughter of a wealthy merchant. She educated herself by reading books, and was famous for her knowledge of philosophy and of Greek. She early wrote verses, and by the publication of *The Seraphim*, in 1838, proved that she had the true poetical spirit. From 1837 till her death she was an invalid, but still continued to study and to write. In 1846 she married Robert Browning, who took her to Italy, where

The Drama of Exile.

The Rhyme of the Duchess May.

Lady Geraldine's Courtship.

The Cry of the Children.

Portuguese Sonnets.

Casa Guidi Windows.

Aurora Leigh.

they lived till her death in 1861. Mrs. Browning was kindly and sympathetic, deep, earnest, and humane. She was a student of modern civilization, of politics, in the highest sense, and of the religion that is humanity.

WRITINGS (Essays, by Whipple, by Poe, and by Gilfillan; see also Stedman, 114-149; Phillips, II. 465-490; Ward, IV. 562-567). Nobility and excess of feeling is the characteristic of her poetry, and nowhere is it more strongly manifested than in *A Drama of Exile*. This is the story of *Paradise Lost* told in the 19th Century, without the sublimity and fire of the 17th. Its diction is peculiarly rugged, its imagination fervent, and some isolated passages remarkably fine. It lacks uniformity and sustained power. Its great merit is the portraiture of Adam and Eve, who are more human than are Milton's. Excepting the work of Dante and Milton, it is one of the greatest imaginative religious poems.

The Rhyme of the Duchess May, a quaint romance-ballad. The richness of imagery, "the sweetness and power of scenery and language, the delicious metre, the refrain of the passing-bell, the feeling, and action are highly poetical and have an indescribable charm." — *Stedman*.

Lady Geraldine's Courtship is Mrs. Browning's most popular ballad. It is a letter that a young prig writes to his friend to describe his hopeless love for Lady Geraldine, far above him in station. Then follows the love-scene with the lady herself. In spirit it is free and democratic, in diction smooth and brilliant.

The Cry of the Children is an exquisite lyric, simple and pathetic. "It moves you, because it is no poem at all; it is just a long sob, veiled and stifled as it ascends through the hoarse voices of the poor things themselves." — *Gilfillan* (quoted in Phillips, II. 476).

Sonnets from the Portuguese. "If not the finest, a portion of the finest subjective poetry in our literature." These

love-sonnets to her husband compare favorably with Shakespeare's. They are lyrical, and full of deepest feeling. "Graces, felicities, vigor, glory of speech, here are so crowded as to tread each upon the other's sceptred pall."

— *Stedman*.

Casa Guidi Windows pleads for the noble cause of Italian union and liberty.

Aurora Leigh, a poetical novel, representative of modern society, is, to a certain extent, an autobiography of Mrs. Browning's own life. It has "a modern epic whose theme is social amelioration." The story is original, but as a novel or a social treatise is a failure. "The chief value and interest of *Aurora Leigh* appertain to its marvellous illustrations of the development, from childhood on, of an æsthetical, imaginative nature. It is a poem that will be rightly appreciated by artists, thinkers, poets, and by them alone." — *Stedman*.

"Her genius was more dramatic than idyllic, and lyric first of all." — *Stedman*.

Robert Browning (1812–1889).

The Wagner of poetry.

"The man who, more than any other, will make the literature of the nineteenth century speak to the centuries to come." — *Wendell*.

LIFE (Essay by Gosse, in *Century Magazine*, December, 1881; *Stedman's Victorian Poets*; Alexander's

Introduction to the Poetry of Robert Browning). Browning has a place by himself among the English poets, due to his dramatic power and to his originality and eccentricity of thought and of expression. He was a poet from childhood, felt poetry his vocation, attended no school, but fitted himself to write. As he was the son of a rich banker, this was possible. He constantly developed the originality of his poetic genius, and as early as 1832 he printed *Pauline*, an

Paracelsus.

Sordello.

Colombe's Birthday.

A Blot on the 'Scutcheon.

Pippa Passes.

The Ring and the Book.

Andrea del Sarto.

epic of the soul, a psychological narrative. He travelled in Russia, and after his marriage, in 1846, lived fifteen years in Italy. Here he wrote poems and dramas. In 1868 the publication of *The Ring and the Book* placed him at the height of his fame. From that time till his death he was constantly at work, sending his messages to his fellow-men, helping them, too, to see truly, deeply, and heroically.

WRITINGS (Essays by Milsand; by Hutton, in his *Essays, Theological and Literary*; by Dowden, in his *Studies in Literature*, 211-239; Alexander's *Introduction to the Poetry of Browning*; Stedman, 293-341). All of Browning's poems are subjective; and in them all we see himself, his personality, his spirit.

Paracelsus and *Sordello* express Browning's own feelings through the experiences of the heroes, "men of magnificent endowments, men of genius, who attempt to exact too much from life, to realize a multiplicity and depth of experience proportionate, indeed, to the desires of the soul, but out of proportion to the material conditions imposed upon it. In each case, the person is revealed through the struggles he undergoes in the attempt to harmonize himself with his environment." — *Stedman*. These poems are metaphysical and analytic. In reading them, we exclaim, "How tedious!" alternating with "How fine!" The expression is chaotic, — all is intimated, but nothing definitely told.

Colombe's Birthday is a fresh and natural drama, which with simplicity tells a simple story. "It is the most natural and winsome of the author's stage plays." — *Stedman*.

A Blot on the 'Scutcheon is a deep, unrelieved tragedy, of terrible intensity.

"The most simple and varied of his plays — that which shows every side of his genius, has most lightness and strength, and all in all may be termed a representative poem — is the beautiful drama with the quaint title of

Pippa Passes." — *Stedman*. Its intensity, passion, vigor, and originality of treatment are nowhere surpassed.

The Ring and the Book is sketchy and obscure. Its psychological reasoning is too deep for the ordinary reader. Yet such are the merits of this tragic story that it is considered Browning's greatest production. "The thought, the vocabulary, the imagery, the wisdom, lavished upon this story would equip a score of ordinary writers, and place them beyond the danger of neglect."

In general, Browning concerns himself with the soul, not with outward actions. He is essentially and intensely dramatic. He carries his originality and his ideas of freedom of art so far as to violate the laws of beauty and of harmony. The multitude of ideas through which his verse struggles renders it obscure. Deep, great, but with serious limitations, must be our final judgment.

Alfred Tennyson (1809-).

"We do not doubt that at this moment in England more poetry of Tennyson is known by heart, and more could be quoted, than of all the other poets in the language fused into one." — *British Quarterly Review*.

LIFE (*Stedman*, 150-182; *Phillips*, II. 494-501). Tennyson was the son of a

Lincolnshire rector of artistic tastes. While at the grammar school of Louth, with his brother Charles he prepared a volume of *Poems by Two Brothers*. He went to Trinity College, Cambridge, where he gained the chancellor's medal for English verse. In 1830 he began his literary career by publishing *Poems, Chiefly Lyrical, by Alfred Tennyson. The Princess*, which appeared in 1847, made his fame as a poet. In 1850 he succeeded Wordsworth as Poet Laureate. In 1884 he was made Baron Tennyson. He has attained his high fame by careful and incessant work, by his refined taste and rich imagination, and by his pure poetic diction.

Locksley Hall.
The Princess.
In Memoriam.
Idyls of the King.
Maud.
Enoch Arden.

WRITINGS (Dowden, 195-211; Essay by Bayne; Stedman, 150-200; Taine, II. 518-541). Tennyson completes the age of the revolutionary poets, and does not essay to found a new school. What is most excellent in others he has combined, sublimed, and refined, and yet he is the most creative of poets.

Among his early poems notable are *The Lady of Shalott*; *Ænone*, picturesque and pathetic in the classical style; *The May Queen* and *The Miller's Daughter*, manifesting the beauty and affections of ordinary life. The charm of these poems is their simplicity.

Locksley Hall is a story in verse. It is sad and tragic, and at the same time inspiring and stimulating. By force of argument the head overrules the heart.

The Princess: a Medley is his first poem of any considerable length. It is a poetical novel with an original plot, romantic and fascinating. Its moral purpose is the discussion of the proper sphere of woman; its artistic purpose, to tell a charming story. "The most varied and interesting of all his works with respect to freshness and invention."

In Memoriam, a great elegy, is distinctive and characteristic. Its subjective wisdom and philosophy, its metrical form, its sorrow-laden thought, its grandeur, solemnity, reverence, aspiration, and hope refute the adverse criticisms of coldness and monotony. Its pictures of life, scenery, and experiences, and its reasoning never seem to intrude upon its sorrow. Of all Tennyson's poems this is the most admired by refined and educated readers.

Maud is the poorest of his long poems, — poor in thought, in theme, and in treatment; written to please the general public; it is cheap, tinselled, affected, unreasonable.

The Idyls of the King is an epic that has grown from a series of idyls. It tells the old British legends of King Arthur and his Knights of the Round Table, "the Homeric part of English history." Compare these poems

with the original prose in Malory's *Morte d'Arthur*, and notice the identity of the essential facts. Here we see an ennobled knighthood, high thoughts, generous deeds, a chivalry not as it was, but as it should be. "If this be not the greatest narrative poem since *Paradise Lost*, what other English production are you to name in its place?" — *Stedman*.

Tennyson is perhaps best known to the many by his story of *Enoch Arden*, "noticeable for evenness of tone, clearness of diction, successful description of coast and ocean,—finally, for the loveliness and fidelity of its *genre* scenes."

Of his short poems, *The Brook* and *The Charge of the Light Brigade* are the most popular.

Tennyson's conscientious labor, synthetic perfection, and artistic perception are counterbalanced by lack of spirit and of true dramatic genius.

Dante Gabriel Rossetti (1828–1882).

The artist-poet.

(*Recollections of Rossetti*, by Caine;

Rossetti: a Study, by Sharp; Essay by Pater; *Stedman*, 377–366). Rossetti, Morris, and Swinburne are the principal names of a recent school of poetry that originated in a manner similar to the Pre-Raphaelite Brotherhood in Art; it is known as the Pre-Raphaelite School of Poetry. "About all that they have done is a flavor of 'æstheticism,' and of none of them can it be said that, like Tennyson or Browning, he appeals to the general hopes and fears of humanity. Around all, or almost all, their writings there is a certain artificial atmosphere; their poems rather resemble hothouse plants than bright, fresh, hardy flowers reared in the open air." — *Nicoll*.

Rossetti attained a high reputation as a painter, for his originality in drawing and his strength of coloring. The

Early Italian Poets.

Sister Helen.

The Blessed Damozel.

originality of his romance and the strength of his passion give him as great a name as artist in the realms of poesy. His sonnets are beautiful, his ballads weird and pathetic.

William Morris (1834-).

"As a story-teller, he has no rival among living poets."

(Stedman, 366-378; Forman's *Celebrities of the Century*.) This

"idle singer of an empty day" is wholly devoted to the beautiful, an artist in color, with the pencil and with the pen. In his artificially connected series of short poems with mythical and classical themes, *The Earthly Paradise*, with easy, delicate style, he tells beautiful stories, and tells them with a sense of perspective, with an imagination that seems at once effortless and tireless, but never lofty. In heroism he delights, and with strength and fire he can narrate its deeds. He draws heroic subjects from the old Norse mythology. He has been called the best story-teller since Chaucer, and in Chaucer's own style. His poetry is musical and restful, "but will never rouse the soul to elevated thoughts and deeds."

The Earthly Paradise.

Jason.

The Defence of Guenevere.

Translations.

Algernon Charles Swinburne (1837-).

"He represents the world and the flesh. His devotion is addressed to sensuous beauty."

(Stedman, 379-412.) In variety and finish of rhythm, in melody, and in exuberance of fancy, Swinburne is most brilliant. Indeed, he has been most

severely criticised as manifesting a greater care for sound than for sense. His command over language often surpasses his depth of thought. "Nevertheless his works constantly possess that indefinable aroma which is always absent from the poetry of mere talent, however high that talent may be." — *Nicoll*.

Atlanta in Calydon.

Poems and Ballads.

Ave atque Vale.

Chastelard.

Bothwell.

Mary Stuart.

Atlanta in Calydon, a classical tragedy upon the severest Greek model, is unrivalled as a reproduction of the antique. Fatalism is its central lesson. The choruses are grand and impressive, and all is finely poetic.

His *Poems and Ballads*, published in 1866, were full of sensuousness, passion, and beauty, but lacked purity and spirituality. They provoked excessive censure, but "they were the ferment of the heated fancy, and, though murky and unsettled, to be followed by clarity, sweetness, and strength.

Ave atque Vale is the most melodious of elegiac odes.

His three romantic historical dramas are grouped about the central figure of Mary Stuart. They are really epics in dramatic form, with a fine appreciation of human nature and a strength of character-painting. By this work Swinburne "has placed himself in the front line of our poets, and no one can be thought his superior in true dramatic power." — *Stedman*.

Other poets, essayists, and novelists of this era have become popular, and some now living may yet write themselves into fame. The lapse of time alone can show us the true position of our present literary art.

A COURSE OF REPRESENTATIVE READINGS.

ENGLISH AND AMERICAN.

"In the world you are subject to every fool's humor; in a library you can make every wit subject to yours." — *Henry and Francis.*

ENGLISH.

Chaucer's *Canterbury Tales*, Prologue, Clerk's Tale, and Knight's Tale.

Malory's *Morte d'Arthur*.

Sir Thomas More's *Utopia*.

Wyatt's Poems.

Surrey's Poems.

Bacon's *Essays and New Atlantis*.

Spenser's *Faerie Queene*, First two books; and *Prothalamion*.

Sidney's *Arcadia*, First book; and *Astrophel and Stella*.

Marlowe's *Doctor Faustus*.

Shakespeare, *ad libitum*.

Ben Jonson's *Every Man in His Humor*; *Alchemist*; *Silent Woman*; and *Sejanus*.

Fletcher's *Faithful Shepherdess*.

Massinger's *New Way to Pay Old Debts*.

Milton's *Paradise Lost*; *Ode on the Nativity*; *Comus*; *Lycidas*; *Il Penseroso*; *L'Allegro*; *Areopagitica*.

Fuller's *Good Thoughts in Bad Times*.

Bunyan's *Pilgrim's Progress*.

Walton's *Complete Angler*.

Dryden's *Essays*; *Religio Laici*; *Hind and Panther*; *Alexander's Feast*, *Ode on St. Cecilia's Day*.

Butler's *Hudibras*.

Swift's *Tale of a Tub*; *Battle of the Books*; *Gulliver's Travels*.

Addison and Steele, as found in *Dobson's Eighteenth Century Essays*.

Pope's *Rape of the Lock*; *Essay on Man*.

De Foe's *Journal of the Great Plague Year*; *Robinson Crusoe*.

Fielding's *Tom Jones*.

Richardson's *Pamela*; or *Clarissa Harlowe*.

Thompson's *Seasons*.

Sterne's *Tristram Shandy*; *Sentimental Journey*.

- Burke's Speeches on America, and against Warren Hastings.
 Johnson's *Rasselas*; London.
 Boswell's *Life of Johnson*.
 Goldsmith's *Traveller*; *Deserted Village*; *Vicar of Wakefield*; *She Stoops to Conquer*.
 Sir Philip Francis' *Letters of Junius*.
 Sheridan's *Rivals*; *School for Scandal*.
 Hume's *Essays*.
 Gibbon's *Decline and Fall of the Roman Empire*, any one book.
 Cowper's *Task*; John Gilpin.
 Burns' *Cotter's Saturday Night*; *Tam O'Shanter*.
 Crabbe's *Tales of the Hall*.
 Coleridge's *Ancient Mariner*; *Christabel*.
 Campbell's *Pleasures of Hope*.
 Thomas Moore's *Anacreonta*; *Lalla Rookh*; *Irish Melodies*.
 Scott's *Lay of the Last Minstrel*; *Lady of the Lake*; *Marmion*; *Ivanhoe*; *Kenilworth*; *Rob Roy*.
 Lamb's *Essays of Elia*.
 Byron's *Childe Harold*; *Giaour*; *Manfred*; *Short Poems*.
 Jane Austen's *Pride and Prejudice*; *Emma*.
 Shelley's *Poems*, as found in *Palgrave's Golden Treasury*.
 Wordsworth's *Excursion*; and poems as found in *Palgrave*.
 Southey's *Short Poems*.
 Keats' *Endymion*; and poems in *Palgrave*.
 Roger's *Poems*, as found in *Palgrave*.
 Sidney Smith's *Essays*.
 De Quincey's *Confessions of an Opium-Eater*.
 Macaulay's *Essays*; *History of England*, Chapter III.
 Hood's *Poems*, as in *Palgrave*.
 Bulwer Lytton's *Last Days of Pompeii*.
 Owen Meredith's *Lucile*.
 Matthew Arnold's *Essays and Poems* (selected).
 Ruskin's *Stones of Venice*; *Sesame and Lilies*.
 Thackeray's *Vanity Fair*; *Henry Esmond*.
 Dickens' *David Copperfield*; *Oliver Twist*; *Bleak House*; *Pickwick Papers*.
 George Eliot's *Adam Bede*; *Romola*.
 Carlyle's *Sartor Resartus*; *Hero Worship*.
 Mrs. Browning's *Portuguese Sonnets*; *Aurora Leigh*.
 Browning's *Paracelsus*; *The Ring and the Book*.
 Tennyson's *Princess*; *In Memoriam*; *Idyls of the King*.

AMERICAN.

Irving's Sketch Book.

Bryant's Thanatopsis ; To a Water-fowl ; Forest Hymn.

Longfellow's Evangeline ; Courtship of Miles Standish ; Hiawatha ;
Tales of a Wayside Inn.

Whittier's Snow Bound ; Tent on the Beach ; Among the Hills.

Holmes' Last Leaf ; Old Ironsides ; Elsie Venner ; The Breakfast
Table Series.

Lowell's Vision of Sir Launfal ; Biglow Papers.

Poe's Poems and Prose Tales.

Webster's Speeches.

Prescott's Conquest of Mexico.

Parkman's France and England in North America.

Cooper's Last of the Mohicans.

Hawthorne's Twice Told Tales ; Scarlet Letter ; Marble Faun.

Mrs. Stowe's Uncle Tom's Cabin.

Emerson's Essays and Poems.

Thoreau's Walden.

Bret Harte's Luck of Roaring Camp ; Outcasts of Poker Flat.

Aldrich's Poems.

Howells' Modern Instance.

James' Daisy Miller ; The Bostonians.

Cable's Old Creole Days.

Warner's Backlog Studies.

Hale's Man without a Country.

Whitman's When Lilacs Last in the Dooryard Bloomed.

A SUPPLEMENTARY COURSE OF REPRESENTATIVE READINGS.

ENGLISH.

Chaucer's Canterbury Tales.
Spenser's Faerie Queene.
Marlowe's Jew of Malta.
Ben Jonson's Lyrics.
Burton's Anatomy of Melancholy.
Lyly's Euphues.
Browne's Religio Medici.
Suckling's Poems.
Herrick's Poems.
Cowley's Essays.
Dryden's Troilus and Cressida.
Temple's Essays.
Collier's Profaneness of the English Stage.
Pepys' and Evelyn's Diaries.
Pope's Essay on Criticism ; Windsor Forest ; Dunciad.
Addison and Steele's Tatler ; Spectator.
Addison's Cato.
Gay's Beggars' Opera.
Swift's Journal to Stella ; Drapier's Letters.
Young's Night Thoughts.
Fielding's Joseph Andrews ; Amelia.
Johnson's Vanity of Human Wishes ; Lives of the Poets ; Journey to the Hebrides.
Gray's Elegy.
Smollett's Humphrey Clinker.
Smith's Wealth of Nations.
Goldsmith's Good-Natured Man ; Citizen of the World.
Walpole's Castle of Otranto.
Chesterfield's Letters.
Chatterton's Poems of Rowley.
Miss Burney's Evelina.
Burns' Poems.
Shenstone's Schoolmistress.

Percy's Reliques of Old English Poetry.
Coleridge's Kubla Khan.
Keats' Hyperion ; Eve of St. Agnes.
Shelley's Prometheus Unbound.
Knowles' Virginus.
Lytton's Lady of Lyons ; Richelieu ; Rienzi ; Last of the Barons.
Jeffrey's Essays in the Edinburgh Review.
Wilson's Noctes Ambrosianæ.
De Quincey's Essays.
Hazlitt's Essays ; Table Talk.
Scott's Talisman ; Quentin Durward ; Bride of Lammermoor ; Waverley.
Byron's Cain ; Corsair ; Mazeppa ; Prisoner of Chillon.
Hunt's Wit and Humor ; Imagination and Fancy.
Landor's Poems ; Imaginary Conversations.
Browning's Pippa Passes ; Short Poems.
Rossetti's Poems.
Swinburne's Poems.
Thackeray's Pendennis ; The Newcomes.
Charlotte Brontë's Jane Eyre.
Darwin's Descent of Man ; Origin of Species.
Dickens' Old Curiosity Shop ; Nicholas Nickleby ; Martin Chuzzlewit ; Tale of Two Cities ; etc.
Carlyle's French Revolution.
Kingsley's Hypatia.
George Eliot's Novels.
Blackmore's Lorna Doone.
Tennyson's Locksley Hall ; Enoch Arden ; Maud ; etc.

AMERICAN.

Franklin's Autobiography.
Hamilton, Madison, and Jay's Federalist.
Brown's Arthur Merwyn.
Irving's Bracebridge Hall ; Tales of a Traveller ; Alhambra.
Trumbull's McFingal.
Dana's Buccaneer.
Longfellow's Poems.
Whittier's Poems.
Lowell's Fable for Critics ; Among My Books.
Speeches of Clay, Everett, Choate, Sumner, Garrison, and Phillips.

United States Histories by Hildreth, Bancroft, and Schouler.

Prescott's Ferdinand and Isabella.

Motley's Rise of the Dutch Republic.

Cooper's Leatherstocking Tales.

Hawthorne's Romances.

Emerson's Conduct of Life, Letters, and Social Aims.

Mitchell's Dream Life ; Reveries of a Bachelor.

Aldrich's Story of a Bad Boy ; Queen of Sheba ; Marjorie Daw.

Howells' Foregone Conclusion ; A Hazard of New Fortunes.

James' Watch and Ward ; Daisy Miller.

Stedman's Poems.

SIR JOHN LUBBOCK'S LIST OF THE ONE
HUNDRED BEST BOOKS.

1. The Bible.
2. Marcus Aurelius' Meditations.
3. Epictetus.
4. Confucius.
5. St. Hilaire : Le Bouddha et Sa Religion.
6. Aristotle's Ethics.
7. Mahomet's Koran.
8. Wake's Collection of the Apostolic Fathers.
9. St. Augustine's Confessions.
10. Thomas à Kempis' Imitation of Christ.
11. Pascal's Pensées.
12. Spinoza's Tractatus Theologico Politicus.
13. Comte's Positive Philosophy.
14. Butler's Analogy.
15. Jeremy Taylor's Holy Living and Holy Dying.
16. Bunyan's Pilgrim's Progress.
17. Keble's Christian Year.
18. Aristotle's Politics.
19. Plato's Dialogues.
20. Demosthenes' De Corona.
21. Lucretius.
22. Plutarch.
23. Horace.
24. Cicero.
25. Homer.
26. Hesiod.
27. Virgil.
28. Niebelungenlied.
29. Malory's Morte d'Arthur.
30. Maha Bharata and Ramayana.
31. Firdusi's Shahnameh.
32. Skeking's Chinese Odes.
33. Æschylus.

34. Sophocles' *Œdipus Trilogy*.
35. Euripides' *Medea*.
36. Aristophanes' *Knights*.
37. Herodotus.
38. Xenophon's *Anabasis*.
39. Thucydides.
40. Tacitus' *Germania*.
41. Livy.
42. Gibbon's *Decline and Fall of the Roman Empire*.
43. Hume's *History of England*.
44. Grote's *History of Greece*.
45. Carlyle's *French Revolution*.
46. Green's *Short History of the English People*.
47. Bacon's *Novum Organum*.
48. Mill's *Logic*.
49. Mill's *Political Economy*.
50. Darwin's *Origin of Species*.
51. Smith's *Wealth of Nations*.
52. Berkeley's *Human Knowledge*.
53. Descartes' *Discours sur la Methode*.
54. Locke's *Human Understanding*.
55. Lewes' *History of Philosophy*.
56. Cook's *Voyages*.
57. Humboldt's *Travels*.
58. Darwin's *Beagle*.
59. Shakespeare.
60. Milton.
61. Dante.
62. Spenser.
63. Dryden's *Poems*.
64. Chaucer.
65. Gray.
66. Burns.
67. Scott's *Poems*.
68. Wordsworth.
69. Heine.
70. Pope.
71. Southey.
72. Goldsmith's *Vicar of Wakefield*.
73. Swift's *Gulliver's Travels*.
74. Defoe's *Robinson Crusoe*.

75. The Arabian Nights.
76. Cervantes.
77. Boswell's Life of Johnson.
78. Burke.
79. Bacon's Essays.
80. Addison's Essays.
81. Hume's Essays.
82. Montaigne's Essays.
83. Macaulay's Essays.
84. Emerson's Essays.
85. Molière.
86. Sheridan.
87. Voltaire's Zadig.
88. Carlyle's Past and Present.
89. Goethe's Faust.
90. Goethe's Wilhelm Meister.
91. Smiles' Self-Help.
92. Jane Austen's Emma.
93. Thackeray's Vanity Fair.
94. Thackeray's Pendennis.
95. Dickens' Pickwick.
96. Dickens' David Copperfield.
97. George Eliot's Adam Bede.
98. Kingsley's Westward Ho !
99. Bulwer's Last Days of Pompeii.
100. Scott's Novels.

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